Feb 1971

PARAMOUNT'S
MR. MUSIC

BING . . . *the original crooner—still singing and smiling.*

"BING" - Feb I97I issue issued March I97I due to postal dispute in the U.K. - Next issue due out May I97I as usual

THE INTERNATIONAL CROSBY CIRCLE
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An X HERE ..... signifies that your subscription expires with this issue. to renew your membership please forward your renewal direct to Frank Murphy at the address given above within one month of reciept of this issue - making your cheque, postal order etc payable to THE INTERNATIONAL CROSBY CIRCLE - rates as follows

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HERE LIES LOVE

WORDS BY **LEO ROBIN**

MUSIC BY **RALPH RAINGER**

THE BIG BROADCAST

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EDITORIAL

This is indeed a very great honour for me to have been chosen as Editor of "Bing" magazine, and my foremost aim will be to maintain the high standard achieved by Frank Murphy. Because of heavy commitments, Frank has now resigned from the Crosby scene, but the I.C.C. will be forever indebted to him for his devotion and never-ceasing efforts to give the club the recognition it deserves.

And so we move forward into the 70's.....Members will become aware of a few changes within the club which we hope will be to our advantage and launch us to even greater heights. One of these changes involves a "new look" for the magazine - a fresh attempt at layout and presentation which should begin to take shape during the preparation of the next few issues. The continued success of any magazine relies largely on readers' participation, therefore I will not be attempting to write 75 per cent of the magazine myself, which is obviously the practise employed by others. "Bing" will be written by members for members, and my task will be to edit incoming copy....not to assume the role of sole contributor. I echo the opinion expressed by Reg Bristo some while ago when he said that readers' letters are one of the most interesting features of a magazine, and this is an invitation for members to put pen to paper. All letters and articles for publication should be sent to my address which appears below. Reg will now handle subscriptions, etc. It goes without saying that I shall be delighted to hear from any club member who wishes to comment on the magazine. There will be ample room for improvement within these pages, I am sure!

Finally, a word to new members (and a reminder to older members) about the tape section of the club....one of the star features of I.C.C. membership. This is a highly recommended service, and no better one of its kind can be found elsewhere. Hundreds of Crosby enthusiasts will readily support this claim. Bob has never had a disappointed customer, and he deserves to be congratulated, not only on this point but also on the personal attention he gives to every order.

Very best wishes to you all.

JOHN BASSETT

3 Old Hall Court,
Great Wakering,
Essex.
SS3 OEN.

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"Emergency" edition of "BING"

As a result of the Postal Strike, this edition of the magazine has been compiled almost entirely from newspaper and magazine cuttings. Members' contributions which have been halted by the strike will now be used in the next edition.

LOOKING BACK . . . .

....from the October 1937 issue of
THE GRAMOPHONE.

"BING" REVIEWED BY E. NILS HOLSTIUS

Some years ago, had we lived in Spokane, in the state of Washington, Harry Crosby Jr. might have delivered mail to our house; or arrived in a broken-down Ford to deliver our groceries; or acted as janitor and cleaner at our local club. Had we visited a nearby farm, we might have seen him tending cattle and endeavouring to milk them at the accepted hours, for these are someof the things Harry Crosby Jr. did to work his way through college. He was destined to become a lawyer.

But Harry Crosby Jr., known to the world as Bing, was born with an irrepressibly mischievous disposition and a curiously formed larynx. He still has the same larynx, and his happy-go-lucky disposition doesn't seem to have deserted him, either.

I have just finished reading a book sent to me by the co-authors, Larry and Ted Crosby. It is entitled "Bing". I had discussed this book with Larry in Hollywood last year and read some of the earlier chapters, in typescript. It was to be sold, so Larry informed me, at the cost price, to Bing's fans. The de luxe edition at 1.50 dollars (plus tax); the ordinary edition at 1.00 dollar (plus postage). Wondering how many of these fans were loyal enough to put their hands into their pockets and bring out six shillings in order to learn more about their favourite star, Larry led me to another part of the office to see the organisation which deals with Bing's fan mail. I questioned the success of this project no longer. Bing's fan mail arrives in sacks from every part of the world. So I anticipated that the Fan Mail Department has now taken on further staff.

I learnt much of Bing's history while I was in Hollywood. I was his guest on many occasions. Yet there is a great deal that I did not know until I read this book, and many of the incidents which his brothers have recounted with such modesty - and candour - make excellent reading. We read of the family's struggles and of Harry (senior) and Kate Crosby's efforts to bring up four sons and two daughters in the way they should go, with Bing (still "Harry" to his mother) always seeming to go in the wrong direction. And as an erring son so often is, Bing remained - and still remains - Kate Crosby's favourite child. But he must have been a young terror in the neighbourhood!

These earlier details might have become maudlin had not Bing's own mischievousness - for I can think of no other word - enlivened these pages. And I, knowing him, read them with relish. The Bing Crosby of today is the self-same happy-go-lucky adventurer who threw aside a legal career, setting out in a broken-down Ford with another roving spirit, some

music, drums, and a song on their lips. This was all they had, save a determination to become something in the world of music.

Kate Crosby took it badly. Larry was then a school teacher; Everett had become a hotel clerk in Portland, Oregon. With her two eldest boys so well placed in life and so much care and thought devoted to Harry Jr.'s education, that he should want to become a drummer and a vocalist in a dance band was more than she could bear.

Bing Crosby has altered little since then. As one of the highest paid artistes in the world, he would much rather stand talking to an old friend of former days, sucking his pipe, than smoking cigars with the "people who matter". To meet him, there are no airs or affectations. He is always smiling. His clothes cause his more than attractive wife, Dixie Lee, considerable concern. Unless she takes a hand in his sartorial affairs, he will leave his palatial home for the studios looking like the jobbing gardener or the odd man.

And while I read this book, three things struck me very forcibly. In England, a certain section of the population, who delight in writing rude letters to the newspapers, seem to regard crooners as over-dressed young "ninnies" who mince their way towards the microphone at the right moments to mouth incredibly mawkish lyrics over the ether. Old diehards get very angry about this form of entertainment, and the highbrows become quite nauseated. Whilst, in many cases, I am forced to agree, the King of Crooners is nevertheless a Prince among men. Here, anyhow, is no hot-house plant. Bing hits a golf-ball farther than any man in Hollywood, finishes his round in the early seventies, owns twelve racehorses, a beautiful home in Hollywood and a equally lovely ranch home at Del Mar, is a devoted husband and father - his latest additions to his family being the twins, Philip and Dennis, and is a man you will only entice away from his family circle by suggesting a visit to the boxing matches, football, racing or polo. Otherwise he invites old friends to his home where he can be away from the normal "ballyhoo" of Show Business.

The second thing to impress me about this book is the family "atmosphere" which permeates every page, and which I know to be true. The Crosby family from Spokane is now 'Bing Crosby Incorporated' of Hollywood. Everett is its general manager; Larry looks after its publicity; Harry Crosby Senior keeps regular office hours and always looks exceedingly busy when you call. Kate Crosby attends every pre-view of a Crosby picture, and, as I know since accompanying her to the first showing of "Rhythm on the Range", she demands a high standard, and woe betide the outsider who dares to criticise her favourite son! Bob Crosby is now a successful band leader in his own right. And Kate Crosby is the idol of all her children.

The third thing to impress me about this book is the trojan work Everett has done for his brother and the part he has played in the creation of this world-famous figure. Had it not been for Everett's good nature I question whether Bing would have been the personality he is today; anyhow, so soon. Elder brother Everett, the hotel clerk in Portland, Oregon, the steady-going son who returned home from the war as a sergeant

in the artillery, complete with a French accent and a vocabulary sufficient to impress the local "belles", is blessed with a large heart and a ready wit. Unknown to his mother, he had combined his dull routine as a hotel clerk with the more exciting, and considerably more profitable, occupation of local bootlegger. In this way he was able to help his young profligate brother over many stiles. He also saved him from jail when he and his early adventurer in the Ford car became involved over a matter of a Chinaman and his chop-suey - one of the less creditable escapades which brothers Larry and Ted tell with such delightful candour. Yet in a later encounter with the officers of the law the indefatigable Everett was not quite so successful.

Bing, prior to his marriage, was arrested for a motoring offence and, since it could be proved that his evening had not been entirely teetotal, he was thrown into jail without redress. At this unfortunate moment, Bing's first film contract had been secured and he was due to start work next day. Everett had moved by then from the hotel clerking business and had found work as a salesman of trucks in Los Angeles. When news reached Everett that night, Bing was already languishing in a Hollywood jail.

Everett rushed fromhis home to see the judge, but not even his well-known plausibility could move this stern defender of the peace. Justice, he said, must be done: the sentence served in full. Bing's chances of becoming a film star seemed fading into thin air.

Undaunted, Everett rushed from the judge to find other strings which might be pulled. To his everlasting credit, Bing did appear on the set next morning, grinning cheerfully, but in the company of a police officer whose duty it was never to let the culprit out of his sight; then to deliver his charge back to his cell each night until the sentence was served. Such things could happen only in America, and this story has always made me laugh. I'm glad it has been included in the book.

Everett decided to leave truck-selling after this and concentrate on handling his brother, proceeding almost immediately to New York to sell Bing as a radio artiste. How successful he was it is not necessary to explain.

Like all the Crosbys, I have never seen Everett without a smile. When you meet him he tells you at once that he is the "Wrong Crosby", and his laughter echoes through Hollywood. The tallest of the brothers, he differs in one other respect from the "Right Crosby" (save that he can't sing in tune!), for he is always immaculate. Bing, on the other hand, I saw wear a tie only on two occasions - having supper one night at a smart Hollywood "nitery", and leaving for a well-earned holiday in Honolulu. But the one thing all Crosbys have in common is that they're all "regular guys" who have made good, and never forget an old friend.

I hope Bing's fans in England can obtain copies of this book, which is plentifully sprinkled with illustrations. As one would imagine, Larry and Ted have dedicated the book to "Mother and Bing". And Bing, in a short preface, ends by saying: "This thing is hardly offered as a guide to aspirants for success in show business, but only indicates what a lucky guy I am - so far".

Which is just what I would have expected Bing to have said.

D O I H E A R Y O U S A Y I N G ?

The title from Bing's 24 April 1928 recording session with Whiteman, introduces one of our most popular features....

THE EDITOR'S POSTBAG

BERT DAY of 20 Abbotts Close, Alwyne Road, Canonbury, N.1. writes....

> I read in the last edition that you have taken over the editorship of "Bing". I wish you every success with the magazine. I certainly don't envy you your task....it must be a nightmare, but no doubt a labour of love!

FRED REYNOLDS of 69 Heathmere Avenue, Yardley, Birmingham, B25 8RQ. writes....

> You may possibly know that Bing did, after all, record a couple of songs for Christmas, although, alas, they are not yet available here. Larry sent me a copy and he also sent two copies to Leslie Gaylor, one for publicity purposes which Les promptly despatched to the B.B.C. I heard it a couple of times on the radio which proves that Les achieved the desired result. The two recordings issued on the "Daybreak" label, both Christmas songs, are "And the bells rang" and "A time to be jolly", and Bing is accompanied by The Voices of Christmas and Les Brown and his Orchestra. New recordings by Bing are all too rare, and to have these for Christmas made them, if possible, even more welcome. Both songs move along at a nice rhythmic pace with bells and choir, and both are catchy tunes. The disc, by the way, is a stereo single.
>
> 1970's Crosby Christmas card had a fine picture of Bing (officer i/c Xmas decorations) on a step ladder with his growing and handsome family gathered around. The three children have sprung up in the ever-surprising way that children do and must be a great source of comfort and happiness to Kathy and Bing.
>
> Mention of Christmas cards reminds me of the one cleverly designed by Ron Bosley. For several years past he has designed and produced his own cards, always including a photograph of Bing in a scene from one of his films. 1970's was well up to standard and Ron is to be congratulated.
>
> Good wishes for your success with the magazine.

C R O S B Y O G R A P H Y

DISCOGRAPHICAL RESEARCH

The section of the magazine which invites discussion/examination of the discographical aspect of Bing's recorded output, including identification of alternate "takes".

CONTRIBUTIONS WANTED!!!

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* BING WRITES . . . . *
* "GIVE ME MY HAT, I'M GONNA SING" *
****

Was I ever discovered?

Yes....and no two ways about it.

I was discovered by William S. Paley. Or, more properly, I was unearthed by Mr.Paley. But what is more important, I was put over, or sold, by him to the American public.

Mr.Paley - when he discovered me - was a young Philadelphian who went to New York equipped with a lively imagination, inexhaustible industry and some considerable funds gleaned from the sale of La Palina cigars.

Surrounded by some other young men of equal attributes, Mr.Paley built up the Columbia Broadcasting System into the giant network it has now become. In fact, it's the biggest radio and television network of all.

But this has got nothing to do with me - I was going to tell you how I was discovered.

It seems Mr.Paley was taking a trip to Europe, and a friend of mine sent him a couple of phonograph records I had made with Gus Arnheim's band while working in the Cocanut Grove.

Mr.Paley had time on shipboard to play phonograph records - time that would never have been available if he had been in New York labouring to launch his fledgling broadcasting network.

At that time Mr.Paley was interested in putting anybody on his broadcasting chain who could hum, whistle or carry a tune and he felt I fell into one of these categories. So on his return he brought me East and put me on the C.B.S. with such performers as Morton Downey, the Boswell Sisters, Kate Smith, the Street Singer, Mills Brothers, Burns and Allen, and Guy Lombardo, to name just a few.

I was on five times a week for fifteen minutes, and in those days - it was 1930 - radio covered the country like a blanket.

Good or bad, you had to acquire some sort of a reputation and people became curious to know what you looked like.

This curiosity developed an interest in the Paramount Studio, for a picture employing the talents of the various radio names, and such a picture was made and called "The Big Broadcast of 1932". It employed all or most of the people I named above.

I, luckily, was also tapped. And as you might know, this led to other pictures.

It all sounds absurdly simple and so it was - at least the discovery part. But the development depended upon proper handling by Mr.Paley and by the Paramount Picture people, and

the late Jack Kapp, who single-handedly selected all my recording material and guided my destinies in the disc field.

With such intellects checkerboarding my professional career, ample time was available for the development of hobbies, recreations, and outside interests.

Properly speaking, I guess you might say I don't have a hobby - at least not in the sense the term is understood by me.

I have always thought of a hobby as something like stamp collecting, developing snapshots, gathering old coins or braiding rope - something you do to keep yourself busy.

My activities are mostly centred around golf and fishing, hunting, or an insatiable interest in sports - sports of all kinds.

The only thing I really miss on my trips abroad are the American sports pages. To remedy this situation, I have New York newspapers flown to me while I am away - but even this is hardly enough. Foreign editions of American newspapers carry but cursory accounts of events in the sports field.

I have often thought of spending six months abroad at some peaceful place like Majorca or Corsica or Sardinia, but I think over such a period of time I would languish desperately without some knowledge of what was happening at home sportswise.

Now, about those discs of mine.

Often I have been asked if I have any special recording techniques. I can think of nothing important or helpful to other singers, but I do have a few idiosyncrasies that might be interesting.

When recording, I like to stand as close as possible to the rhythm section. In fact I like to get right in among them if I can. This way you feel the beat real good.

Such a move, of course, is the despair of the recording engineers in their attempt to isolate the voice from the orchestra, but when I hear a finished record I like to hear lots of orchestra support. I like to hear the chords changing in back of the voice.

Nothing musically sounds worse to me than the singer standing out all alone with just the sound of the orchestra heard faintly in the background.

When possible, I like to record in an empty theatre with the orchestra and myself on the stage. This way you get the feeling of singing to an audience, and you unconsciously project a little more. You seem to feel you are singing to somebody.

In a tightly closed box like the recording studio this mood is not achieved.

I like to sing with my hat on, too - preferably a broad-brimmed hat. It acts as a sort of canopy for the sound and I can hear myself better.

Possibly the fact that I have a notorious lack of hirsute

adornment on my skull is a contributing factor in this desire.

An itinerant photographer may pop in at any moment and get a picture of me sans hat. And this I deplore!

Generally, if we rehearse a number adeqdately and if the orchestra is straightened out and I know the song well enough, the first "take" or attempt is the best for me.

If I make numerous takes it seems to me I slip into unnecessary adornments and fillips which make the rendition seem artificial and contrived.

The same seems true in shooting a scene in a motion picture. If I know the script well enough, my first or second take is always the best.

If we go on after that I start watching myself and assuming attitudes and creating postures and modulations of voice, that are superfluous, unnecessary and unnatural. Maybe it works all right for other people, but for me this seems to be fatal.

I have learned one thing over the years and this is for sure - my opinion is absolutely unreliable when it comes to the choice of song material. Virtually nothing in which I had enthusiasm has ever become successful as a record or as a motion picture.

A notable exception is the song "Sweet Leilani". And actually I had this decision made for me because the song was already a tremendous hit in Hawaii before I introduced it to the rest of the world. If it was a hit in Hawaii, it certainly had to be a hit elsewhere.

From the foregoing it is easy to see that I take advice, counsel or recommendation willingly - in fact, almost exclusively.

Of course, you have to be selective in your choice as to whom you are going to take advice from.

Although I am not attempting to put myself in his league, it is my belief that the President of the United States operates on much the same theory.

He finds people whose opinion and direction he values, and surrounding himself with such good counsel, he makes his moves.

His manners are better than mine, and he makes his public appearances sans chapeau. But if I ever get anywhere near as big or important as he is - I may do the same.

DEAR JOHN,

I'D LIKE TO TAKE THIS OPPORTUNITY OF WISHING YOU EVERY SUCCESS IN YOUR FUTURE ROLE AS EDITOR OF "BING" MAGAZINE.

Sincerely, FRANK MURPHY.

C R O S B Y S H O P P E

Free advertising for members wishing to buy, sell or exchange items of Crosbyana.

BERT DAY of 20 Abbotts Close, Alwyne Road, London, N.1. has the following L.P.s for sale or exchange:

"Going Hollywood" Volume One. MINT condition.
"Three Billion Millionaires" MINT condition.

Sale terms: Minimum bid, £3.50 each. S.A.E. appreciated.

Exchange terms: Both L.P.s in exchange for "The Boy Friends" L.P. (Harmony HL 7141)
or Either L.P. in exchange for the following three 78 r.p.m. discs: Victor 24017 "Poor butterfly"
Victor 35934 "Metropolis, part 3"
Colum. 41496 "Just what I wanted for Christmas".

A number of Brunswick discs available in the 02 and 03 series, and a few Columbias (non-Whiteman). List available on request.

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WANTED Empty tape boxes to hold 5¾" spools, preferably plain or all of one design. Details of price, etc. to the EDITOR.

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WANTED "Going Hollywood" Volume Two in MINT condition. Please state price. Write: The International Crosby Circle, 3 Old Hall Court, Great Wakering, Essex, SS3 OEN.

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WANTED The following records in MINT condition:

"Oh tell my why" 45-single.
"Around the Christmas tree" AH 125
"Straight down the middle" 78 r.p.m.

Details of price, etc. to the EDITOR.

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are now excused from this time-consuming task, as it is my intention to type the magazine in its entirety. In doing so, it is the only way we can maintain a uniform style throughout each issue. A club's magazine is an important project. Not only does it unite the members, but its tidy appearance can give the club a good reputation and widespread recognition.

Furthermore, it is <u>essential</u> that a steady flow of material for publication is always available. If you want to help the I.C.C. <u>please</u> contribute to these pages.

<u>THE EDITOR</u>

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* *
* B L E S S Y O U, M Y C H I L D R E N *
* *
********** says BING CROSBY ******

"The Old Groaner" - the grand-daddy of them all - Bing Crosby, the undisputed King of Pops. Bing was doing an Elvis, a Cliff, and a Beatles with teenagers when most of you weren't even born. His discs have outsold every pop singer there ever was - Sinatra included - and, although they don't shoot up charts anymore, his records still sell by the million. So we thought it right and proper to ask the grand-daddy of them all to say a few words. The Old Groaner's words of wisdom are not only for the fans, but also for the new wave of today's stars, any one of whom would be happy with just a mere fraction of the lasting world success the great Bing has achieved.

Unless you know where you are heading, unless you have a goal and an objective, you don't stand much chance of ever really enjoying the trip.

However I don't feel that the goals should be so fixed that there cannot be change, especially if certain factors favour the change.

Look at the case of Harry Lillis Crosby, which is me.

Before I became a full-time singer, I studied law for a year and even worked as a clerk in a solicitor's office in my spare time.

But with the experience I have had with four sons, I know full well what I hope for with this "Second Generation" of Crosbys.

I wanted very much for each of my four sons to get a degree. Not one of them did and I realise now that if I had been less insistent, the results might have been better. Also I used to dream of the day when the boys would be running my cattle ranch in Nevada. All four spent several summers working on that ranch, but I made the mistake of overestimating their enthusiasm for ranch life. Fact is, I think I made them lose interest in it altogether. I have sold the ranch and forgotten my disappointments but learned by the experience.

The boys followed in my footsteps after all, and you might well say, why not? They made records with me; they were on my radio shows and television shows and they were exposed to all facets of showbusiness and entertainment from the time they could walk.

They are doing what they want to do, I guess, and you are fortunate indeed if you can make a living at a trade or business you like.

My wife Kathryn and I are convinced that children must be allowed to carve out their own careers. She thinks that our son has the makings of an actor or a politician, because of the "ham" in his makeup. But that's looking far ahead.

We both would like our daughters to take part in out-of-school activities, to learn what duties and responsibilities are, so that later on they can participate in useful works and organisations.

Along the way, I hope they will develop a great deal of fortitude and always have the courage of their own convictions. Like my wife!

And when they marry, I hope it will be at the right time, and to the right men. From time to time, we keep having waves of teenage marriages, too quick and so often, the repent-at-leisure-type.

I hope our daughters won't find themselves in the midst of a wave or vogue, although my grandmother, Katie, married at 16. However, in her days, life was indeed different. The pace was slow and childhood friends grew up with a man or a woman, who lived in the town in which he or she was born.

Teenage marriages today don't make much sense to me as young people have more time and a broader field in which to choose their mates.

When I was a youngster, I had my portion of problems, but life in the 20's was a lot less complicated than today. I was mainly concerned with my education, sports, music and singing. My biggest problem was getting a job that would allow me to earn a living and save a few dollars.

I was fortunate in having a father who didn't believe in worrying about either today or tomorrow. I think I sort of inherited his relaxed, casual approach to life and I tried to follow his example by living in the present and making the best of things, no matter what happened.

My four boys ran into more difficulties and problems than I did at their age and there are probably more problems ahead for my present children.

It amounts to this - when you are in the limelight and what's called the public eye, raising your children presents special problems. Children of showbusiness people are not paid extra attention by the sensible, well brought up youngsters they meet, but they also run into what I call bubbleheads who persist in making a big thing out of the fact that one or both of their parents are famous - and well off. Then the parents have to work overtime to counteract the tripe that is handed out, and pull their youngsters off cloud nine.

To me, one of the most tragic spectacles in life is a young man or woman drifting aimlessly through school and into adulthood lulled by a false sense of security, believing that

being well-heeled, like having a wealthy father, will guarantee happiness.

With this new generation of mine, I'm going to try as much as possible to encourage them to come to me whenever anything bothers them. Which is what children of all ages should do - talk it out with Dad or Mum.

I would like our daughters to wait until they are well into their twenties before marriage and I hope they won't even start steady dating too early. I think that youngsters who start going steady when they are 14 are only asking for trouble and in one way or another many of them get it.

We parents are pretty much the same all over the world. We hope for the best for our children and we try to guide and advise when the problems come along. But in our country where the divorce rate runs so high, there is more worry for parents about who and when their children marry. I have decided that I shall follow the same course of action as I did with my sons when they married - keep out of it. But for my daughters. I shall be interested mainly in what a young man represents as an individual. He or they will probably pass my inspection if he shapes up as a good citizen and a good provider and I think the daughter involved will probably have made up her own mind. I plan to keep telling her about the right principles and I hope she will absorb my father-daughter pieces of advice.

It is more than likely that the daughters will take after their mother - a wonderful woman of determination and good taste.

Kathryn and I first met at Paramount Studios when she was visiting as a reporter for her hometown paper back in Texas.

Looking back, I admit freely that I made mistakes in raising my four boys. Certainly these mistakes were not intentional and I don't think any of them were serious enough to harm their futures. While I shall try to convince my new family that getting a good education and a degree is very important, I realise now that there's no use in insisting on it. Perhaps if I had been a little easier in my insistence with Gary, Philip, Dennis and Lindsay, at least one of them would have earned his degree and made the effort, instead of taking the easy way out and getting into showbusiness.

No, I'm not sorry about it, as they seem to be doing all right and are happy in their chosen field.

As I look back, I now know that when I gave the four boys advice, it was often ignored. I never knew who their companions were, or what they were like and my suggestions were quickly forgotten under the influence of others, until something serious and disappointing happened that made the boys come back to me for help and guidance. I guess they had to learn from firsthand experience that what I told them in the first place was the truth, and that my suggestions were well meant - and for <u>their</u> good.

I felt and still feel helpless in this respect. I have

been asked many times if, in bringing up my four eldest sons, I have learned anything I would do differently. I don't think so. If I was not always successful with the boys, it was only because no father has all the answers. I have always tried to do the best of my ability to be a good father. And if by this I shall earn the love and respect of my new family, then I shall be rewarded fully.

You do your best, and you hope for the best.

But - experience is the great teacher.

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I.C.C. PUBLICATIONS

Records, tapes and discographical literature available to club members.

Details of two forthcoming projects to me made available to members....

A BING CROSBY TITLE INDEX

Compiled by A.S.Bishop, the aim of this publication is to present an alphabetical listing of every commercially issued title, together with year of recording and accompanying orchestra and artiste (where applicable). This invaluable project can be used in conjunction with the I.C.C. Mini-Discography.*

A BING CROSBY L.P.-OGRAPHY

A representative listing of Bing's long-playing discs issued between 1956 and 1970, compiled by J.D.Bassett and A.S.Bishop. The listing incorporates a numerical index indicating U.S.A. equivalents.

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Publication dates and prices of the above projects will appear in a forthcoming edition of "Bing", but copies can be reserved now by writing to the EDITOR.

*A BING CROSBY MINI-DISCOGRAPHY

A completely revised edition of this publication is planned for later this year, (price to be announced near publication date) and orders will be accepted as from the appearance of this announcement.

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MEMORIES ARE MADE OF THESE - Frank Murphy looks back over the years and recalls a Crosbyana event or two.

JOHN'S DAD and a song called "SKIBEREEN"

My first real eventful memorie takes me back to about July I960 - I'd read a report that Bing was to visit London en route for a visit to the Vatican and an audience with the late Pope John - This, I thought at the time must be the realisation of my life, a chance to see and perhaps to meet Bing in person for the very first time. I rushed a letter off to Bing's Hollywood office immediately asking Bing if it would be possible to meet him in London and you can imagine my delight when he wrote back telling me he'd be "delighted to say hello".

I duly travelled south in late August I960 in company with the club's publicity officer at the time, Jack Manners, spent a memorable few minutes talking to Bing in Claridges Hotel.

Just a week or so later, as I recall. I was on duty in the foyer of the Essoldo cinema, Newcastle on Tyne when John Maughan called in to say hello - John had with him a copy of the Daily Mirror and it carried a terrific photo of Bing and Kathryn announcing they had arrived back in England for a few days following their Rome trip. I looked at John and he looked at me ..... the next morning I was at John's home where we made the arrangements to travel to London overnight on the following Wednesday on the off chance of seeing Bing again.

John's dad told us to ask Bing if he knew a song called SKIBEREEN, he recalled it had been a big favourite many years earlier - so armed with this leading question, we made for the big city in search of 'mr C'.

We'd travelled on anovernight train and we arrived in London very early in the morning of a cold early September day in I960 - we did'nt know where Bing was staying, but we were determined Crosbyites and towards breakfast-time we arrived at Claridges, only to find "Mr Crosby is not here" - we got the same answer at the Dorchester - at the Savoy, we did'nt have to ask, for there on the steps waiting for his Rolls to arrive was the maestro himself - a very relieved few words between two weary pilgrims and a tanned maestro ensued during which we made an appointment to visit him later at the hotel.

It was at this eventful meeting at which we were joined by leading Crosby collector Bob Roberts and his wife Vera that John asked Bing about this song called SKIBEREEN, none of will forget the long and thoughtful look that came over Bing's face as, hand on his chin and head held back he said he'd never heard of the song.

Many years later, about mid I970, knowing of my love for Irish records, Brian Pattinson sent me through the post a single record of SEAN DUMPHY and THE HOE-DOWNERS, the record on the Dolphin label was entitled WHAT AM I DOING HANGING AROUND and I liked it so much I began looking for other titles by this Irish group, the lead singer Sean impressed me with his fine warm voice - he certainly had a rich quality, more distinct than VAL DOONICAN and many others who sang in the Crosby style - I was delighted to see an album titled IRELAND'S OWN by Sean and even more delighted to see that one of the songs included was none other than the elusive SKIBEREEN ..... John's dad, passed away some years ago and I'm a little saddened that I cannot let him hear the track again, but I have written to Sean Dumphy complimenting him on a fine album and I'm also sending Bing a copy of IRELAND'S OWN - If his memory is what we think it is, I'm sure he will recall that day back in Septmember I960 when John Maughan, Bob and Vera Roberts and I sat a table in the famous Savoy Hotel in London just talking and his thinking about a song ..... called ..... SKIBEREEN .....

THE GUINNESS BOOK OF RECORDS I7th edition. October I970

Although much has already been said about the latest Guinness book, it is of interest to readers of this magazine particularly for the excellent record news coverage - the statistics are very varied and contain many eye openers - not least of all to me was the information that the album to have the longest stay in the American best selling album charts was by JOHNNY MATHIS titled JOHNY'S GREATEST HITS which between late I958 to July I968 saw through 490 weeks in the charts.

Back in the days when they looked almost human, THE BEATLES chalked up a formidable tally of successes and the Guinness book includes them as leaders in many sections of the gramophone section - FASTEST SALES....GREATEST MONOPOLY....ADVANCE SALE.... HIGHEST FEE, no wonder the poor lads went all to pot in the end.

To get back on a 'quality' kick it was interesting to note the LARGEST CONTRACT for TV was one awarded none other than DEANO MARTINI for the staggering sum of $34,000,000 (£I4,I66,666) in a three year no option contract with NBC.

PERRY COMO now hit parading again with a great number is listed as the highest paid TV performer (based on an hourly rate) "Mr Dream-Along" signed a contact in May I969 with NBC to star in four video specials at $5,000,000 (£2,083,033) or at the rate of £8,680.IIs per minute. The contract requires him to provide supporting artists.

THE MOST SUCCESSFUL RECORDING ARTIST is BING of course and for those members who may not have read the special listing, here it is.;

> One 9 June I960 the Hollywood Chamber of Commerce presented Harry Lillis (alias Bing) Crosby, Jr. (born 2 May I904 at Tacoma, Washington) with a platinum disc to commemorate his 200,000,000th record sold from 2,600 singles and I25 album he had recorded. By July I964 his world sales had reached 250,000,000 and by I970 were approaching 350,000,000. His first commercial recording was I'VE GOT THE GIRL recorded on I0 October I926 (master number WI42785(take 3) issued on the Columbia label

BIGGEST SELLERS:

The greatest seller of any gramophone record to-date is WHITE CHRISTMAS by IRVING BERLIN (born Israel Baline at Tyumen, Russia, II May I888. First recorded in I94I it sold an estimated 95,000,000 to December I969, This figure included Bing Crosby'S recording of the song (made for the film HOLIDAY INN in I942) which alone accounted for over 30,000,000 by December I967

..... re-printed courtesy of The Guinness Book of Records and John Maughan.

BING HONOURED BY DECCA RECORDS (USA) news via Leslie Gaylor;

a full page in the American 'bible' VARIETY recently spotlighted Bing's latest award from Decca and adds further the illustrious career of "Mr C" The award takes the shape of a special plaque with the words DECCA and TOTAL SALES - BING CROSBY and reads as follows;

> Presented to BING CROSBY
> to commemorate the sale of more than
> THREE HUNDRED MILLION SIX HUNDRED FIFTY THOUSAND
> RECORDS - DECCA RECORDS
> September I5. I970....

The page in Variety was headed CONGRATULATIONS!! BOSS., from your office staff
BASIL . LARRY . LEO . LILLIAN . MOZELLE . NANCY . VERA.

THE BEST KNOWN - THE BEST LOVED

+ + + VOICE IN THE WORLD + + +

BY

REG

BRISTO

Supplement to

"BING"

+ + FEBRUARY, 1971 + + + +

I WARMLY THANK ALL THOSE GOOD AND THOUGHTFUL READERS WHO WERE SO KIND AS TO GREET MY FAMILY AND MYSELF WITH GOOD WISHES FOR CHRISTMAS AND THE NEW YEAR OF 1971. TO RECIPROCATE IN KIND WAS BEYOND OUR EFFORTS. I HOPE IT IS NEEDLESS TO SAY THAT WE MOST HEARTILY RECIPROCATE THOSE GOOD WISHES - FOR OF COURSE WE MOST CERTAINLY DO SO. TO THOSE FOR WHOM THE NEW YEAR HAS NOT MADE AN AUSPICIOUS START, I HOPE THERE IS SOON A MATERIAL IMPROVEMENT.

WE ENTER ANOTHER YEAR OF DEVOTED CROSBYANA AND EVEN IF CURRENT ACTIVITIES ARE NOT EXACTLY HECTIC - CAN WE REASONABLY, POSSIBLY - EXPECT THEM TO BE?, I REPEAT MY PHRASE OF THE LAST ISSUE:

WE ARE THE MOST FORTUNATE FANS IN THE WORLD! THE WONDERFUL BOUNTY OF RECORDS AND GLORIOUS MEMORIES CAN NEVER LEAVE US WITHOUT THE MEANS OF CONTINUING, ENDLESS, PLEASURE. - THE EFFORTS OF THE WORLD'S GREATEST POPULAR SINGER AND ACTOR. HE REMAINS THE ONLY TRUE LEGEND IN THE REALM OF POPULAR SINGING. NOT ONLY THAT, HIS GREAT PERSONAL CHARM AND INTEGRITY, HIS LOVE OF FAMILY AND THE DECENT THINGS IN LIFE WILL ALWAYS SET HIM APART.

THERE IS NOT ONE OF US WHO DOES NOT FIRMLY BELIEVE THIS. THE ONLY ONE POSSIBLY WHO DOES NOT - IS BING HIMSELF! AND WHO IS TO SAY THIS SHOULD NOT BE VALUED AS AMONG HIS GREATEST ASSETS.

I WISH YOU ALL HAPPY LISTENING TO BING, HAPPY CHAT, HAPPY MEETINGS - AND I HOPE I MEET MANY OF YOU TO ENJOY THESE THINGS IN YOUR COMPANY.

I'VE GOT IT!

Leg Bristo

YES INDEED, I'VE GOT IT!

Readers cannot have failed to note that I have a very high regard for the record Bing made in 1936, on the 10th August, entitled "For Love Alone", or the song which can also be known as "I Have So Little To Give". Both titles are given on Brunswick 02281. Now, though I listen to this track regularly via tape, I haven't possessed the actual 78rpm disc since late 1940. This song is NOT a dance number - that is, it is not a waltz, quickstep, foxtrot, tango or what have you. It's a most melodious, well-constructed ballad of the first order, with a theme which is difficult to get "off the brain" - though I hastily add that I'm quite content to have it there, continually!

+ Bing sings this in dare I say almost Victorian-style - no tempo, no rhythm, BUT a beautiful appreciation, or "feel" for the great melody. The richness of his tones, much as I too admire Bing's own choice of "My Isle of Golden Dreams" as his best record, rather makes this latter record an also ran. It would be nice if Bing would sometimes listen to his records! Then Victor Young beautifully complements Bing with a very fine accompaniment to make a really outstanding record, even by Crosby standards. But I'm straying again...

+ A week or two before Christmas I received a letter from a regular correspondent of mine who lives in Sheffield. While a considerable Crosby admirer, the "love of his life" - fortunately for me, happens to be Benny Goodman! As always, he wrote me a most friendly,

(Cont. over..

newsy, letter of several pages. He signed himself off in the usual way - and then added the postscript which knocked me sideways!

> "PS. Picked up a very good Bing record the other day - "I Never Realised" - a real jewel of a number."

Well,"I never realised" is indeed a good number - but I immediately realised (!) that this is the reverse side of - "For Love Alone"! Now what could I do? Beg, borrow, plead, or nip up to Sheffield and steal it?

+ I wrote to my good friend asking him if he was exercising a refined form of torture - all contained in his seemingly innocuous PS. I explained that if he read BING, as all good Crosby men do, he would know I was almost prepared to sell my soul to obtain the very record he mentioned in his postscript! Bad form, I know. And I still feel I was taking advantage of his undoubted generous nature.

+ The upshot was that within three days, no more, a well-packed parcel arrived containing the record. While I wanted to jump for joy, my conscience did prick me somewhat at my unabashed audacity in practically asking for this record. Accompanying it was a delightful note saying he was quite happy to have it on tape and it gave him pleasure to let me have the record. What a kind man.... Happily, I was able to reply in a fashion which made him as happy as I was. So, as I said, I'VE GOT IT!

+ And do you know, despite its 1936 birth-date, this copy is MINT! But to get back to the song again, "For Love Alone" I have the feeling this came from a well-known stage show - an operetta, perhaps, or a musical comedy. Can any reader throw any further light on this? The label does not give any details of the show from which the song came. I note the writers were "Sievier, Thayer". Now this must be Bruce Sievier, indicating that this song was British - is British. I have a feeling, only a feeling, and no feeling of certainty, that the song may have come from "The Dubarry" or perhaps a similar show staged here in the Thirties. Does that spark anybody's memory? The Dubarry featured a beautiful Austrian actress/singer Anny Ahlers who, I recall, was subsequently found dead in unexplained circumstances. I wish I could recall more, and hope someone will be able to. On the other hand, it may not have been The Dubarry. But as I said earlier, "For Love Alone" was not a dance number and I don't, therefore, recall the bands featuring it.

+ The record is Brunswick, of course, 02281, and according to the discography was issued only here, in America on Decca, and in Australia, also on Decca. This is a fairly limited issue according to normal Crosby distribution - and much more important, there has been no LP, or microgroove reissue. How has this happened, I wonder? Such a fine song. I know I am not alone in believing this, witness the acclaim it received at Leeds last year.

+ And the record is further cause for puzzlement to me - because the song on the reverse, (I'm NOT going to say the flip-side!) "I Never Realised" has long been regarded as a Cole Porter song. Certain "I Never Realised" appeared on the 10" LP "Bing Crosby Sings Cole Porter". And in fact, some of us have pointed out from time to time the error Bing made on his autobiography set when he said, in other words, that he hadn't recorded a Cole Porter number until 1944 - after Merle Oberon had pointed out this curious omission. We cited "I Never Realised" in 1936....

+ But according to the Brunswick I've just acquired, the composer of "I Never Realised" is given as "Gideon" ! Not Porter-Gideon, and in any case, Cole Porter never worked with a collaborator. So, what is the answer? No doubt its a very simple one, but I must confess its not plain to me. The two numbers I am talking about, with "Nymöd Compre" made three only for the session. But it was the "Pennies From Heaven" era - and little more than a week later Bing cut his two duets with Dixie Lee - "The Way You Look Tonight" and "A Fine Romance". I shall look forward to enlightenment on both points raised.

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DER BINGLE JAZZES!

+ None of us, alas, has "gone broke" buying Crosby records lately - not new ones, anyway. But there is, of course, the news that probably five albums are likely to turn up on the Coral label during this year is heartening news and will prevent our cash from burning the holes in our pockets - or handbags! If the news does turn to reality many of us are in for some treats. Personally, I'm waiting very impatiently indeed - just for the sheer thrill of seeing Bing's albums in the stands and browsers again, leave alone

buying them and playing them.

+ I love records in the way, I understand, some people love books - or stamps, or match box lids, or beer-mats. I know who gets the better value and the most satisfaction! I love handling a new record, its pristine, new sleeve. I love devouring the words on the sleeves. I love removing the dust from the shiny, ebony, surface. And I haven't even PLAYED the record yet! Ah, then you sit back in your favourite armchair - and the most familiar, most appreciated, voice in the world fills the room. I know you're with me! No matter how many thousands of times you've heard it - it never palls. So, hurry up Coral. We want those records of Hawaii, the Westerns, The Andrews, and so on.

+ Meanwhile, a most kind letter from Mrs. S. Lawrence in Cambridge - a pre-Christmas letter of greetings, which also contained most interesting news regarding a Bing record that has been issued in Germany. Its called "The Jazzin Bing Crosby" and the label is Top Classic, Histeria. Mrs. Lawrence tells me the titles are:

Side One:

I'm Comin' Virginia. (1927)
Dinah - with the Mills Brothers (1931)
Shine " " " " (1932)
My Honey's Lovin' Arms " (1933)
Some of These Days (Lennie Hayton (1933)
I'm an Old Cowhand (Jimmy Dorsey) (1936)
[illegible] (1933)

Side 2:

Someone Stole Gabriels Horn. (Dorsey Bros)1933
Stay On the Right Side of the Road (1933)
Someday Sweetheart. (Georgie Stoll)
Moonburn (1935)
Basin St. Blues (Connie Boswell) 1937
You Must Have Been A Beautiful Baby (Bob Crosby)

+ I gather there are a few collectors who do in fact already have a copy of this record. All are classic Crosby and tracks we are very familiar with - but I don't recollect them all on one album before, including as it does all three records Bing made with the Mills Brothers. I know I want the record - very much. But, how to get it?

+ I puzzled for some time, not having a contact in Germany, and all the time the answer was so simple as to be ludicrous! I have a daughter who is a stewardess on BEA! 'Nuff said? Incidentally, Mrs. Lawrence has the record and confirms "its a very good record". My thanks to the good lady...

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+ I'm not suggesting that either Bob or the erstwhile "thin one" are in this category, especially as it se ms they came over originally for a very worthy charitable cause. But it led to some very odd situations.

+ I mean, kippers and jam? Yes, I am assured some people do like them together. Rum and - soda? No! Bob Crosby and Bing Hope? No - but more feasible surely than Bob Hope and - Frank Sinatra? Seems awfully wrong somehow! After the years of seeming inseparableness of the two protagonists of so many Road films and other great occasions, it seemed as unlikely a combination as - well, Laurel - and Costello? But so it was. True, they never actually appeared together on stage, but even to see them as the two top-of-the-bill performers in the same show was an eerie experience for me.

+ Now, I've never concealed the fact that the so often proclaimed "magic of Sinatra" has totally eluded me. This may be due to some defect in my hearing system, though I hardly think so. Yet I've been <u>trying</u> to ever since I first heard him around 1938/39. On the other hand, it may be nothing to do with voice. It might be just the "in" thing to drool over this quite undistinguished voice with the jumbo-sized ego offering a marked contrast.

+ I recall that years ago, before Bing virtually "retired" and left the field open to lesser mortals, Sinatra used to sing "Ol' Man River" and inserting the line:

"Ol' man Crosby, he jest keeps singing along..."

+ Some said he sang it with a mixture of resignation and bitterness.

+ Anyway, we're digressing again. Despite his odd bill-mate at the Festival Hall, Bob brought out his usual crop of Crosby-cracks. Some of them were well worth hearing, as were those of his later British TV appearances. In case you didn't catch them here are some I heard:

"Crosby's done a few benefits - with Grace Kelly (Princess Grace)....

"They shewed one of Bing's old films on an American airliner - and the hi-jackers baled out!"

"Crosby's done a Command Performance over here, you know. Victoria and Albert really went for him...."

Bob was "presented" with a 19th century music-box which played Bing's "White Christmas" when the lid was opened. "Not the 19th - it must be 17th with that number..."

+ Now, the odd thing is that Bob Hope went through this Crosby-ribbing-routine - on the Sinatra programme. And I note other Crosby commentators have observed the fact that Sinatra failed to put in an appearance on the Bob Hope "This is Your Life" presentation, filmed during the same visit.

+ Yet another Hope appearance was in the "Miss World" competition which seemed so ill-fated for so many reasons. You will recall he was in the middle of his act when the feminine-inspired outburst occurred, proclaiming that the competition was akin to a cattle show - where principally the same physical attributes were the top attraction! <u>Top</u> attraction! That was NOT intentional, I assure you. Then there were the near-diplomatic incidents when finally Miss Grenada was announced as the winner. What a schemozzle. I must confess that I, for once, agree with the journalists who thought Bob didn't come out of this too well. Admitted, to have your smooth-talking act suddenly broken up with smoke and stink-bombs isn't an everyday occurrence for him but I too thought he might have ridden the storm in better fashion than the utter confusion and withdrawal he fell back upon. And when the demonstrators had been summarily ejected and the smoke began to clear, he came back with a near-hysterical proclamation that the ejected who objected to the Miss World Competition were either drug-addicts or "Commies" reach a new low. Incidentally, performing on an open platform as he did presented real problems for the use of his gag-boards, or "idiot" boards as I believe they are called - or rather the people who operate them! I think everyone knows by now that when Bob is performing on TV he is "prompted" with his cracks by boards held up usually out of camera range. On this occasion did you notice they came up out of holes in the floor! Quite amusing to see them scrambling around with their boards.

(Cont. over...

+ One would think that a note or two on his cuffs, or the back of his bands, would solve the problem when the use of boards is too obtrusive.

+ I'm sure I must seem in an unduly carping mood this quarter! Perhaps I would have felt a whole lot more congenial if it had been Bing appearing at the Festival Hall!

THE JACK BENNY 20th YEAR TV SHOW

+ For me, Bing's absence from this show celebrating Jack Benny's 20 years in television, is proof that he really is now severely curtailing his activities. Howelse could he not have been included? Once again Bob Hope was there among the distinguished guests to greet Benny on yet another astonishing landmark in his long - and extremely funny - career. Frank Sinatra was there, too.

+ Its true Bing was fleetingly seen in a film clip, with Jack and Bob, in a dance routine, when all three were much, much, younger, but I really was surprised that there was no personal appearance by the Maestro. I'm sure Jack Benny asked him!

+ It was an evening, mostly, of real nostalgia with appearances by Don Wilson, Rochester, Mary Livingstone - and Dennis Day, who was the singer in the Jack Benny radio show for so many years. The large family of Dennis - around a dozen, if I remember rightly - provoked Bob into observing: "Crosby'll be livid!"

+ I remarked above, re Jack Benny, his "extremely funny" career. That he is a near-genius at comedy cannot be denied. Yet when you analyse what he says, apart from the stories of his supposed meanness, there is seldom anything funny! You try and describe to someone next morning who hasn't seen the show what was said - and see how funny it was NOT! The secret of Benny is simple though - perfect, simply perfect, timing. His baleful glance round the audience through those heavily-rimmed glasses of his, is timed to a thousandth of a second. Until, in fact, we all KNOW what he is going to say, and though it isn't exactly hilarious when it comes, the audience rocks. And that certainly includes me.

+ I often wonder how Jack Benny came to choose "Love In Bloom" as his theme-tune? The lovely song has survived, as Bing says on the autobiography set, many onslaughts from Benny's violin.

+ Incidentally, Bing did make a brief appearance on film in the Hope "This Is Your Life" programme, but I'm afraid I didn't see the programme. Reports reaching me indicated that he was his supreme, casual, self - and not, apparently, all that interested. Oh, and Bob was also the chief guest on the alleged programme presented by Derek Nimmo. To tell the truth, he was on so often I really lost count. But most of the time, he was funny.

+ Finally, it is Jack Benny's violin that provides my favourite Benny story: Remember he reverently and proudly presents his violin as a Stradivarius. ....."if it ISN'T, then I've been caught for 10 dollars!"

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+ I arrived home one afternoon just before Christmas and the wife reported a most unusual radio happening: They had played a Crosby record, saying it WAS THE ONLY COPY in the country "so be careful how you put it on the turntable, its very, very precious!" Well, it was a NEW Bing record - "A Time To Be Jully" - and I later learned our old friend on the Isle of Wight had had the foresight to send it to the BBC for airing - though in the interests of sheer accuracy, I had received a letter only the day before in which Fred Reynolds almost casually announced he had received a copy of Bing's new "Christmas record".

+ But stop biting your nails. You didn't miss it in the shops for the simple, infuriating reason - IT WASN'T ISSUED HERE! Seems we may get it for next Christmas..... I understand its a good performance - so, we'll have a "new" record for Christmas in about 10 months time!

+ + + +

THEY WROTE FOR THE PEERLESS VOICE

COMPOSING FOR CROSBY

Whichever title you prefer, what a great idea for a series of articles! I know some Crosby admirers keep incredible records of facts, data, and what have you, but who on earth can give us a comprehensive analysis of which composers songs Bing has sung, which songs went furthest to laying the foundations of the Crosby legend? Consider, it means the writers and composers of several thousand songs ...two or three thousand on Bing's count, 1,600 odd according to The Road to Bing Crosby. Then there were the thousands of songs Bing sung on radio - and television - and never committed to commercial recordings. Truly a mammoth task. But what a fascinating study it would make.

+ It is commonly stated that Bing rose at just the right moment. He was lucky! Bing himself says so. I prefer to believe the truth - cometh the hour, cometh the man. And in any case, I find Bing's genial views very enigmatic, to say the least. For instance, while admiring the record a lot, few of the diehard collectors agree with Bing that "My Isle of Golden Dreams" is his best record. He has been on record as declaring that Johnny Mercer is his favourite writer. Would we get a majority to agree with that ?I admire a lot of Mr. Mercer's work, naturally, but I wouldn't place him on that pedestal.

+ In the beginning, of course, no-one wrote specially for Bing - in the years when he was serving his apprenticeship - with Al Rinker, with various odd recording dates as a "vocal refrainer", even with Paul Whiteman. He sang the hits of the day as required by maestro Whiteman. Then his voice alone made songs "standards" - when, for instance, he sang "Just One More Chance" in his first coast-to-coast hook-up. The one that jammed the switchboards.

+ Then came - 1932, and "The Big Broadcast" of that year and the first Crosby specially-written songs became standards. The first of the many - "Please" and "Here Lies Love". These of course were written by Leo Robin and Ralph Rainger and to them fell the opportunity to lay the foundations of the great songs that were to cascade on the listening world for more than two decades at least.

+ Every Crosby film afterwards added its quota of fine, melodious, songs to the popular music repertoire of the world. And then later on, established as the world's troubadour, Bing's unique talents, under the promptings of Jack Kapp, and perhaps Everett, ranged over almost every type of song ever written, even those where the author was unknown - or known only as "traditional"!

+ By financial return and numbers sold, Irving Berlin, would surely win the race - as he has deservedly won so many others. I believe its true to say that nobody in the history of popular music has written so many hundreds of consistently good quality songs as Mr. Berlin. So many of his "standards", as well as his original "White Christmas" were subsequently incorporated in Crosby films. "Blue Skies" is a case in point.

+ But as we're only scratching the surface here in the absence of a full analysis, let's jump about a bit. Take 1934 - Bing agrees this was a big year for him. It certainly was. Apart from the birth of Gary it included the film "We're Not Dressing" Is there a better clutch ofsongs to be found anywhere than in this film? Let's look at them again:

Love Thy Neighbour: Once In A Blue Moon.
Goodnight, Lovely Little Lady. May I?
She Reminds Me of You.

+ How well I remember the first viewing of this film, the sheer magic of it all! May I? That even blared out non-stop from the fairground roundabouts - just changing over to mammoth-record-sound-reproduction from steam musical organs.

+ And the glorious lyrics of "She Walks Like You, She Talks Like You - She Reminds Me of You". "Love Thy Neighbour" - the beautiful whimsy of this. (Cont. over.....

"THEY WROTE FOR THE PEERLESS VOICE" Cont.

Truly a memorable batch of songs for Bing, just so right for him. The writers:

MACK GORDON and HARRY REVEL.

+ These two fine writers also weighed in on the next film "She Loves Me Not" with "I'm Hummin'-I'm Whistlin'-I'm Singin'" and "Straight from the Shoulder", two great numbers in the same mould.

+ The immortal "Love in Bloom", already mentioned in connection with Jack Benn's murderous onslaughts, turned up in this film, written by Leo Robin and Ralph Rainger.

+ Did Bing inspire all these writers? Did they inspire Bing? Who can tell. It all seems, in retrospect, perhaps all part of a pre-ordained plan - the coming together of bands, writers - and Bing!

+ What of the colossal contributions of Sam Coslow and Arthur Johnston? "Learn To Croon", "Moonstruck", "Down The Old Ox Road", "The Day You Came Along", "Thanks", "I Guess It Had To Be That Way", "Black Moonlight", - what another wonderful collection!

+ Then there were Arthur Freed and Nacio Herb Brown providing in "Going Hollywood" : "Beautiful Girl"; "After Sundown"; "We'll Make Hay While the Sun Shines" - this is a really wonderful number, I always feel; "Temptation" (one of the standards of "standards" surely, "Our Big Love Scene".

+ Great as all these songs are its fairly safe to say they wouldn't have achieved the world-wide acclaim they did receive without Bing singing them.

+ Incidentally, having raised the question of "I Never Realised" as a first Cole Porter number by Bing in 1936, he did, for the record sing the Porter number "Let's Do It, Let's Fall In Love" - in 1929! But this, of course, was a "vocal chorus" effort with Whiteman and not a solo performance by Bing.

+ 1934 also saw Robin and Rainger at work for "Here is My Heart" - and the Rodgers and Hart team came into the Crosby picture with "Mississippi", contributing "It's Easy To Remember", "Soon", "Down By the River - once again, massive contributions to Bing's rocketing career.

+ The tremendous Gordon-Revel team back then for "Two For Tonight" with another fine crop of songs: Without A Word of Warning; Two For Tonight; From The Top of Your Head; I Wish I Were Aladdin, and Takes Two To Make A Bargain.

+ Some surprising things turn up once you start studying these famous songwriting teams. For example, Leo Robin didn't stick regularly with Ralph Rainger. He subsequently collaborated with Frederick Hollander and Richard A. Whiting, to name but two others. Similarly, Arthur Johnston after collaborating with Sam Coslow teamed up with that writer for whom Bing, and we, will always have a high regard - Johnny Burke. James V. Monaco came in very strongly with Johnny Burke - and others. Were they all part of a big staff, pooling ideas and collaborating as opportunity occurred?

+ Jimmy Van Heusen, Loesser, Harold Arlen, Johnny Mercer, Hoagy Carmichael, Irving Berlin. What an incredible galaxy. Jimmy Van Heusen must be one of the leading contenders for the title of leading Crosby songwriter, particularly in the Forties and the Fifties. He worthily carried on the tradition but the minds, particularly of the veterans', of Crosby admirers the foundation was laid in those early Thirties with the magical names of Robin, Rainger, Gordon, Revel, Coslow and a few others.

+ I'm afraid I've taken you rather a ramble in this short scratching of the surface in the vast field of Crosby songsmiths. Does any reader have an analysis of the writers of all Bing's commercial records? If they have they have a fund of material which would make a fascinating series, guaranteed to run for more years than "Bing Crosby, Accompanied By.." - and according to mail, that series is interesting a lot of readers.

+ The writers are always shewn on record labels so it is only a question of unremitting diligence, but a fascinating one at that! Will anyone undertake the research for the sake of posterity (

+ Perhaps with could organise a team - half-a-dozen members taking nominated years, would make light of the task. The one snag is: as no discography shews composers, it would seem one would need a full collection of 78's! And that severely restricts the eligible researchers. But, what do you think ?

THE LEGEND ON BING'S RECORD LABELS:

BING CROSBY — NO 10

ACCOMPANIED BY . . . . .

+ Previously in this series:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.
5. Vic Schoen.
6. Gus Arnheim.
7. The Dorsey Brothers.
8. Jimmie Grier.
9. Bob Crosby.

+ + + + + + + + + + + + + + +

THIS TIME

LENNIE HAYTON

With Lennie Hayton we slip back to the days of the grass-roots of Crosbyana - to the years, indeed, from 1929 to 1933! The years, as we've noted before, of the world's great financial depression in America which subsequently spread to the rest of the world. It goes without saying, in the light of this, that Lennie accompanied Bing on some truly historic recordings. Happily, many of them have been reissued on microgroove but some very fine records yet remain to receive this treatment.

+ Lennie Hayton was, and is, a pianist - the husband of Lena Horne, whom he accompanies to this day on stage and cabaret appearances. He could be seen only last year on British television performing this function during one of Lena's fairly rare appearances here. His accompaniments to Bing range from solo piano, on just one track, through a trio, to a full orchestra. The records with a trio consisted of Lennie, piano, Matty Malneck, violin, and Mike. At least, for a long time we thought so....

+ Can one possess belated foresight? Surely not - its a contradiction in terms! Yet as I wrote the last paragraph something made me check and I made the startling discovery that the monumental discography, The Road to Bing Crosby, was corrected to show that half-a-dozen records formerly believed to have featured Lennie Hayton, in fact, did not. So, it was not until Lennie formed his own orchestra that he officially accompanied Bing on record. But it is certainly true that Lennie was associated with Bing early than this.

+ Lennie attended the University of American Bands - by which I mean he was in the Paul Whiteman Orchestra! He joined this illustrious organisation in April, 1928, as a pianist of course, though in fact Paul already had two pianists in the persons of Roy Bargy and Tom Satterfield. But three pianists were not unduly obtrusive, I imagine, in the Whiteman aggregations. In any case, Lennie soon took his place as an arranger with the band. But before his Whiteman days, Hayton was playing piano and organ - and recording with one Cass Hagan and his Orchestra - perhaps the first reference to Lennie's recording activities. This was in 1927. He passed from Cass Hagan to the famous Don Voorhees and his Orchestra.

+ Just before Lennie joined Whiteman he was acting as accompanist to two vocal duettists, Then he was involved, on record, with his own Blue Four, Jack Pettis and his Petts, Irving Mills and his Modernists, the Mason-Dixon Orchestra, various Joe Venuti groups, Miff Mole and his Molars, Red Nichols and his Five Pennies, Frankie Trumbauer and Bix Beiderbecke (and his GANG!) All of which indicates that he was a musician extraordinary, and serving a remarkable apprenticeship. To vintage discographers some of the foregoing names will bring a gleam to the eye! Just to illustrate what a remarkable musician Lennie Hayton is, it is said that on one record with a trio supporting Chester Hazlett, alto sax, -

(Cont. over...

LENNIE HAYTON: Cont.

the number was "To A Wild Rose" - Lennie played 'cello! With the Bix Beiderbecke Gang he played piano, organ - and timpani!

+ While with Paul Whiteman Lennie appeared, with the orchestra, in "King of Jazz", the historic film of 1930, and of course was with the orchestra on many records when Bing appeared as band-vocalist. Later on, he led his own band in Bing's film "Going Hollywood" and subsequently scored and conducted the musical for several MGM films. Like most musicians of his calibre, Lennie also figured as a composer, but I'm a bit short of information about this activity, tho' he did figure in the team Hayton-Trumbauer-Krohler responsible for "I Like That".

+ Now to study Lennie's principal activity as far as we are presently concerned - as accompanist to Bing. Here is the list of records:

No.	Title.	Recording Date:	Remarks.
1.	Cabin in the Cotton.	25.5.32	Orchestra.
2.	With Summer Coming On.	"	"
3.	Linger A Little Longer In the Twilight.	25.10.32	"
4.	We're A Couple of Soldiers.	"	"
5.	Brother Can You Spare a Dime?	"	"
6.	Sweet Sue, Just You.	"	Piano Solo, Lennie Hayton.
7.	Beautiful Girl.	27.9.33	Orchestra.
8.	The Last Round-Up.	"	"
9.	After Sundown.	"	"
10.	Home On The Range.	"	"
11.	We'll Make Hay While The Sun Shines.	22.10.33	"
12.	Temptation.	"	"
13.	Our Big Love Scene.	"	"
14.	Did You Ever See A Dream Walking?	19.12.33	"
15.	Let's Spend An Evening at Home.	"	"

+ No second look through this list is necessary to tell you that here is a massive contribution to the melodic, balladic, Bing Crosby. But a second or more looks is highly recommended. Here is the "early Thirties Bing" in full majesty - the era when the greatest memories were born. Notice that with one exception, all are melodious ballads. Yet the band could work up a nice steady beat when required.

+ The one exception to ballads is, of course, "Sweet Sue", which until the issue of the two-album set "The Bing Crosby Story" by CBS, had not appeared at all tho' its existence was certainly know about by the compilers of The Road discography. It seems likely that this number was the result of a rather impromptu effort between Bing and Lennie at the end perhaps, of that memorable session on 25th October, 1932. Bing has told Fred Reynolds in a letter that he cannot recall making this or give a guess as to the circumstances in which it was made!

+ The Hayton list contains what still remains the most telling "protest" song, despite contemporary efforts - "Brother Can You Spare a Dime": "Once in khaki suits, gee we looked swell.....don't you remember? - brother, can you spare a dime?" It contains also the first "Home on the Range" reckoned by many collectors to be the best of the three. I know Arnold Pope in Manchester thinks so... What of Bing's tremendous panache in "We'll Make Hay While The Sun Shines"? "Cabin in the Cotton" - so revered by the late Leslie Phythian. "Temptation" - revered by EVERYBODY!

+ As to the personnel of the Hayton orchestra, well, I haven't details but one can imagine it contained a lot of familiar names. Certainly Eddie Lang was picking away at Bing's elbow - for it is alleged he was the cause of a certain famous mishap that occurred during the making of "We're A Couple of Soldiers".

+ It can only be a matter of regret that Bing's and Lennie's careers took, apparently, separate paths after December, 1933. The partnership was before the famous long-lasting Decca contract and most of the records with Lennie Hayton were issued here both on Brunswick and Columbia.

LENNIE HAYTON: Cont.

+ You will have observed, too, that many of Lennie's efforts came as a result of the 1933 film "Going Hollywood". This is the probable explanation of the cessation of Hayton-Crosby recordings, for the film was an MGM production to whom Bing was "loaned" specially by Paramount for this one production.

+ As always in this series, the list of recordings is taken from The Road to Bing Crosby discography, compiled by Ralph Harding, Fred Reynolds, Les Phythian, Bob Roberts and sometime assistance from others. I acknowledge with thanks their permission so to use it - and furthermore, Fred Rynolds has kindly supplied me with most of the data on Lennie Hayton. Lena Horne has written a most entertaining autobiography dealing with a coloured girl's difficulties in breaking into American show business - and is invariably included in any short list of the most beautiful women in the world. So far as I know, Lennie has emulated her in this respect. If ever he should, it must contain an interesting chapter or two on - Bing Crosby.

... ...

I.C.C. - AND CYMRU AMBYTH!

A few weeks before last Christmas I had the very real pleasure of a visit from the Rev. Neville Jarrett who lives about 15 miles from my home in Cwmbran. True we had exchanged a friendly letter or two, but his visit was completely unexpected and, as it turned out, really delightful. He was accompanied by another prolific Crosby collector, Brian Jones.

+ The only unfortunate circumstances was - they chose a night of tempestuous rain! They had, apparently, set off in reasonable conditions but by the time they had made the two or three changes of bus necessary to reach Cwmbran -- and then found our house (not an easy thing to do without precise instructions!) they were more like shipwrecked mariners! However, they were soon comfortable - and the tapes and records were a'going!

+ Now, I have made some interesting, if not absorbing, contacts since joining the I.C.C. but this was the first time I had had the pleasure of a visit from a gentleman of the cloth. But Neville is of the modern concept of a clergyman, young, energetic, combining his faith with true, natural gaiety. It was a pleasure to be in his company - an experience I hope to make a regular arrangement when the pressure eases and the weather improves! Brian too, I had met before at his own in Pengam, S. Wales -- adjacent to a village called -- Fleur de Lis! How nice!

+ But Neville had something cogent to offer, too, for he is full of enthusiasm for a Welsh branch of the ICC. I have myself often thought how interesting this would be, but the Rev. Jarrett's enthusiasm for such a project makes it imperative we do something concrete about it. Unfortunately, the trouble that affects most branch ideas is also very valid here - South Wales is NOT a parochial little area and distance rears its ugly head. However, there should be enough members in Monmouthshire and East Glamorgan who would not have to travel too far to ensure some very entertaining Crosby evenings. And surely such a branch would be highly appropriate in the Land of Song - perhaps we could get Tom Jones and Harry Secombe to join, not to mention Dorothy Squires! Come to think of it, Donald Peers was born here, too.

+ So may I appeal to all members in this neck of the woods - South Wales - to drop me a line, especially if they are interested in the idea? Judging by the Leeds meetings there is nothing to compare with a meeting of Crosby admirers listening in concert, as it were. I was tempted to say when two or three are gathered together.....but I will refrain because of the special circumstances obtaining.

+ My whimsical headline means - after ICC - "Wales for Ever"! It is offered as a conciliatory gesture to any of our Welsh readers who are also members of Plaid Cymru! Who knows, the formation of such a branch might well prevail upon Bing, even at this late juncture, to record an album of Welsh song - one section of the British Isles he has, so far overlooked in song. Imagine Bing singing "All Thro' The Night", and Cwm Rhondda, Sosban Bach, David of the White Rock, the real version of "Danny Boy", Land of My Fathers, We'll Keep A Welcome, and so on! A wondrous thought.

NOTE: For the benefit of the lynx-eyed, I know Bing has recorded "All Thro' The Night" - but it wasn't ours, Mok you! How's that for a "Cockney in Wales" ?

THE FAMILY CROSBY

++
+ "IT'S NOT THEIR MILLIONS THAT MAKE THE CROSBYS SO UNUSUAL +
+ IN AMERICA TODAY, IT'S THE FACT THAT THEY'RE A HA-PY FAMILY." +
++

+ I suppose most of us buy and read our newspapers purely from habit - often the paper that used to come to the house per mum and dad. I suppose few of us agree with their opinions or their "presentation" of news. In any case, with the TV news so graphically brought into our homes newspapers are, when you come to think of it, largely obsolete. Still, the crossword affords a modicum of diversion. Of today's National "dailies" "The Sun", the newest of them, is fighting a tremendous battle to line itself up with the big-sellers and the mode it has apparently chosen is the "permissive" angle. I don't buy it, but not because of its permissiveness, simply because I buy others - from habit!

+ However, I had it jubilantly thrust under my nose at work on Tuesday 29th December last and was delighted to be faced with a very large picture of Bing, wife and family. And indeed, a very happy picture they made, too. The above quotation surrounded by +++ was the proclamation above the picture: Bing and Kathryn, Harry, Mary, Nathaniel. But I'm sure you will all have seen it.

+ The "story" with the picture read: "At the age of 66, with around £160 million in the bank, Bing Crosby might be expected to hang up his straw hat and cane. But the Old Groaner croons on in TV shows and record sessions. And still manages unlike so many Americans, to keep a united, happy family around him.

It's aknack that money can't buy. For expensive beauty treatment alone could not keep his wife Kathy looking so carefree at 36.

And all the toys in the world could not, on their own, account for the sparkle in the eyes of his children Harry, aged 12, Mary, 11, and Nathaniel 9.

It takes love to create that sort of happiness. The love that Bing thought he had lost for good when his first wife Dixie Lee died in 1952. But which he found again with Kathy, whom he married five years later.

The Crosby's do have all the trappings of rich people: three enormous homes, an army of servants, cars galore and lots of friends. But most of all, they have each other." The story was by one Alix Palmer.

+ Once again the inevitable "guess" at Bing's fortune. £160 million? Hmm...That'll make Bing feel wistful! Straw hat and cane? Well, perhaps he has used these props. on the odd occasion.....but overall, its a nice, heart-warming story and for once, ONE THAT IS UNDOUBTEDLY TRUE. One does get the impression of a very, very, happy family. I'm a poor one at judging likenesses, but I do get the impression that the three children take after their mother in a quite remarkable way? As long as the Crosby voice is there - the Crosby voice and Kathy's looks seems a delectable combination for the future of entertainment.

+ The newspaper used this nice Crosby story to offset a report from New York by John Sampson that America is on the point of giving up families! Quote:

"First, it was runaway kids. Now its runaway fathers, mothers, and aunts, uncles, nephews and cousins. In fact, say sociologists, the whole American family. Soon, they warn, the family will be as extinct as the buffalo unless conservation measures are taken. "We are becoming a nation of strangers..." said one psychiatrist. Familes, he went on, are simply unable to cope with a new glut of problems - mortgages, taxes, keeping up with the Joneses, wrestling with transportation...houses are out of fashion, blocks of flats now account for nearly half the country's home construction..."

+ Much more of this, but the story ended on an optimistic note - the American love for the snug, permanent hearth will ultimately prevail...

(Cont. over.....

THE FAMILY CROSBY (Cont)

+ Perhaps we tend to overlook the fact that Bing is now the Patriarch of a very considerable family. We think of Bing, Bob, Larry, and the late Everett, Bing's four sons of The Thirties mainly and it comes as a slight shock to realise just how the family roots have spread. For there was another "Family Crosby" story on 1st December last, this time on the gossip page (sic) of The Daily Express. It was headed :

"CHRISTINE COMES OUT OF HIDING FOR A CROSBY"

"The Crosbys, that much-married, ever-expanding Hollywood family headed by "Old Groaner" Bing, 67, will be celebrating another wedding next year. Duke, 19, who was adopted as a child by the crooner's business-man son Dennis, has become engaged to former Australian model 24-year-old Christine Rudas. The couple are in London at the moment where auburn-haired Christine is hoping to make a return to photographic modelling after a 90-mile-an-hour car crash near Sydney a year ago..... 'Duke convinced me I could not go on hiding myself for ever. I know he is five years younger than me. But he brought me out of myself and we are very much in love....

+ Duke, whose real father, actor George Douglas, now lives in Athens, is the son of former Las Vegas show girl Pat Sheelan. She and Douglas parted when he was a baby. She married Dennis Crosby in 1958, and although that marriage is now over Duke regards Dennis as his father and Bing as his grandfather.

"We are a very close family, and grandfather is very good to us all...."....Bing's sons marriages almost reach double figures...."

- and so on!

+ As I say, it makes one realise just how the Crosby family has indeed expanded. Perhaps when the fifth part of The Road to Bing Crosby has been completed and issued, the compilers might turn to a genealogical tree!

+ Or will it be -- COMPOSERS FOR CROSBY ? Why not make both a section for the Crosby Encyclopaedia?

+ + + + ++ ++ + + +

age to get home for the holiday - and from what I gather, they spent the whole time listening to Bing! There's no better way of spending Christmas, either.

.... +++ ... +++ ... +++ ... +++ ... +++ ... +++ ... +++ ...

THE END OF THE GROVE?

+ There is only one "Grove" we automatically think of in connection with Crosbyana - the memorable Cocoanut Grove of Hollywood where Bing made some unforgettable appearances - not to mention records! - in association with Gus Arnheim and Jimmie Grier. It seems that this "shrine" is likely to disappear for ever. Which is a sad thought.

+ It was during last year, 1970, that some readers were somewhat surprised to learn that not only was the Grove still in existence but indeed still maintaining after all these years a great reputation for high-class dance music. Peter Tanner, who was in America little more than a year ago, saw the Grove and later was kind enough to write us a most interesting article on this musical reputation of The Grove. Freddy Martin and his Orchestra, a Thirties giant, was even then appearing at the celebrated film-star night-spot. The Grove was spotlighted for us because it was announced, first of all, that it was being demolished. Then a few weeks later this was denied and a further report said it was being renovated - being brought up to date! - and would in fact be taken over by "clan" member, Sammy Davis, Jnr. I had the gravest misgivings at this news, though it may have cheered some. My misgivings weren't alleviated when it was said the Cocoanut Grove, of great Crosby memory, was being renamed - wait for it - the "Now" Grove!

+ So I wasn't unduly surprised to read in the Daily Express of January 22nd that the new "Now" go-go Grove is to close. Actually the report said it was a "victim" of the economic squeeze" .....

> "...once known as the Cocoanut Grove in filmland's salad days, it will have to close down until the economy perks up.
>
> Sammy Davis, Jnr. part owner of the nightclub admitted it had lost a considerable amount of money because of lack of customers. However, the nightspot may reopen later this year....."

+ One can only wryly consider the sounds its walls absorb now compared with the great sounds they accommodated in the early Thirties - and up until comparatively recently - and who knows, perhaps its final closure would be a happier demise than further desecration. I've often thought how great it would be jut to sit in there - preferably when it was empty - and let the mind wander back to those days when "Just One More Chance" and "I Surrender, Dear" enchanted not only the filmstar clientele, but also the eagerly awaiting radio listeners.....

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GOODNESS KNOWS WHEN YOU'LL BE READING THIS! WE CAN'T WIN, IT SEEMS... AFTER BEING SO LATE LAST TIME WITH PUBLICATION AND, THEREFORE, MAKING UP OUR MINDS WE WOULD BE AT LEAST ON TIME THIS QUARTER - WE GET THE POST OFFICE STRIKE! AH WELL, WE TRIED....

+ Seems one of our leading, respected, Crosby collectors feels there is a good chance that a historic soundtrack of Bing Crosby and Russ Colombo DOES exist. The question was raised recently when an American was supposedly offering a limited number of copies for sale at a colossal price - each! This "offer" has suffered a rather mysterious relapse - but its wonderful news that it may still exist, for it is bound to come out in the open one day. Meanwhile, Mr. G. Thompson (George?), a fairly new readdr of 53, Wallasey Park, Old Park Road, Belfast, BT14 6PN, like so many Crosby admirers, also is interested in Russ and wants to get in touch with others of a similar taste. Mr. Thompson has half a dozen or so of Russ's early Victor recordings. All I have is of the reverse side of the EP - Russ singing "Prisoner of Love" and "Goodnight Sweetheart". The other side is Bing with "I Surrender Dear" and "Just A Gigolo". I taped both sides of this for several readers a year or so ago. If Mr. Thompson would like it dubbed he is very welcome. Meanwhile, you have his address.

PSST! - DON'T LOOK NOW - BUT I THINK WE'RE BEING TAKEN OVER!!

---------- by those redoubtable Aussies! With no disrespect to the able contributors of the U.K. I am bound to confess - again - that these 'Down Under" merchants are sparking considerable new interest in our pages, and through them, Crosbyana generally. As I write this I am almost shamefaced that Ray Illingworth and his lads have given 'em a ruddy good hiding in the Fourth Test - almost, but not quite? What a name, too, to commit such mayhem in the sunshine of Australia, S N O W ! It seems such rough treatment to hand out to our great Crosby-friends!

+ I gather that immigrants from U.K. immediately become Cobbers and hope to see the Kangaroos whip the pants off the U.K. touring test team, so what the "regular" Aussies hope for one can only guess at.... Ah well, perhaps by the time they read this they will have won the 5th, 6th, and 7th tests - the Aussies, that is. I wonder if our mates in Australia know that one of the biggest critics of an Australian team that is not doing too well is - KEITH MILLER. This always surprises me. However, back to the main business.

+ I know I was only too sorry when the Australian newsletter &c. came to an end in the last issue, and as a matter of fact only today, three month's after its receipt, I am still browsing over it. That's good Crosbyana writing by any standard.

+ Keith Hyde's "Golden Memories of Bing on Radio" is truly fascinating and a perfect illustration of how new light can be thrown on a story that one would have thought was pretty well known. As he remarked, tape recorders weren't around to preserve original performances on radio which, except for the possibilities Keith suggested, are lost for ever. I refer of course to the Cremo broadcasts. One can imagine that Bing was used purely as a singer and not the all-round-performer, MC, etc. that he soon became. But it had never, I must say, occurred to me. There are many people in the U.K. who have personal recollections of listening to Bing direct in the small hours over here from Schrectady and perhaps, other stations. I never did myself - we were still marvelling then at a battery-operated set made from a blueprint in "Amateur Wireless" which, with intricate twiddling of the tuning and oscillator dials, could get the BBC National - and on wet nights - the Regional programme! Both are long defunct - yet I CAN remember rushing home from my 6 am paper round to catch the last 30 mins. of the BBC relay from Aussie land on the Tests. I think Alan Fairfax did the commentary - his voice sounded as if it was coming through a long tunnel! And if I'm not mistaken this was the famous, or infamous, body-line tour of Doug. Jardine and Harold Larwood - 1932? However, digressing again, I never heard Bing direct on radio - not until he came here in 1944, that is, of course. But Ninian Faichney up there in Scotland certainly did for one. Our set DID go better on wet nights - I've never known why. My late father said the rain must have pushed the air-waves closer to the earth rather than them flying off into space!

+ As for Tom Northrope's basic proposals for cataloguing the collection this is of continuing fascination for me. I flatter myself that I have a reasonably accurate catalogue of what I've got - if I overlook a hundred or so tapes! They are the big problem, especially when a kind friend sends you a tape of something from the Twenties alongside something from a 1970 TV show! There are many artists capable of that, are there! But as I've indicated elsewhere in my columns this time, any future re-cataloguing (and I'm all in favour of the card-index system Tom advocates) must include THE COMPOSERS. As a matter of fact, I happen to know that Fred Reynolds uses this system. Raise a gentle query and Fred pulls open a small drawer, fishes out a card and this tells you everything including what versions of the song he has, film it came from &c., and - the composers! I throw out, gratuitously, the hint that Fred teaches us this comprehensive system, follow-

[illegible] Associates of the [illegible] Assembly, I always get the impression that Eddie Lang, altogether apart from his [illegible]

(cont. over.

was good for Bing's morale - did something for him! Indeed, the tragic end of Eddie must have been a crushing blow to Bing, particularly as it was he advised the operation. I've remarked before there seemed to be an air of doom about some of those early stars of jazz. The life they led - hard travelling, all-night work, drinking, smoking, gambling on the long trips all over the States must have played havoc with any suspect constitution. That song "Every Time My Heart Beats" - Mack Sennett? - brings home to me the power of Eddie's accompaniments.

+ The story by Tiny Tim was indeed an eye-opener! I don't know whether he's been seen in Australia. He has here - and his appearances are an undying memory. I only wish it were otherwise. Not only does he sound grotesque - he looks it, too. He is either the most macabre joke ever perpetrated on a willing public, OR (and I incline to this view) he is devilishly clever. By which I mean perhaps he has grasped quite firmly the fact that today's audiences, for all their "with it" beliefs, will take any gimmick provided it is sufficently outrageous. Good Heavens, it happened often enough - starting with the pelvis-gyrations of a demented singer from Louisville, to the mop-headed uncouths from Liverpool. The sort of audiences, indeed, of today who will accept as a "STAR" any one-record performer - aye, and accept "TV SPECIALS" featuring 'em. Never in the history of world entertainment was the accolade of "star" so lavishly and wantonly bestowed - on performers forsooth who were lost when they couldn't "mime" to what studio sessioneers had performed for them on record. Few of them could survive the "success" that was heaped upon them. The ungraceful demise of the Liverpool quartet was fairly easily forseeable. However, the story on the old-timers and their records was extremely interesting. He is indeed one of the "lovely people" !

+ As for Henry Hollow - more please - and as regular as possible! Facing Mecca to get at his LPs. Well, Henry, that's the position I have to adopt, too. True, the Singalons mucked up the title indices, and how! Current efforts must be directed to ensuring a method by which we CAN take 'em with us on that ultimate destination. On that basis, the heavier the collection the easier it will be if one is destined for the nether regions. Conversely, those confident of ascending to celestial bliss would do well to keep their collection as light as possible.

+ I too blanched at the thought of Henry off to the garage to superintend disposals! Eee lad, thee mustn't do that. I'm tempted to say send 'em to Cwmbran in South Wales, but an experience last year precludes that. Remember Keith badly wanted a copy of "My Kid's A Crooner"? Well, I picked up the Ambrose version, with Elsie Carlisle giving out loud and clear with the "I think I'll write Bing Crosby, ask him what to do..."

+ Conscious of the long journey for such a fragile item, I packed it in such style that it should have got to the moon and back with the Apollo heroes. But it was no match for the earnest efforts of the mail boys. It reached Keith in two distinct and separate pieces. Such a shame! Undismayed, I'll have another go Keith when I come across the record again.

A Back again to indexing &c., my biggest problem is how to do this necessary job - and write the mag., and answer mail concurrently. Well, the Aussies are doing it. I must renew my efforts. It is true, as Tom remarked, that for years I thought I could carry my collection "in my head". But inevitably, as the numbers mounted, I would be faced with records and found myself wracking my brains: "Have I got that - or have I?" I found myself buying many duplicates to make sure.

+ Anyway, the burden of my story is: Whatever else you do, Aussies, keep up this great Crosby writing. We can't do without it now!

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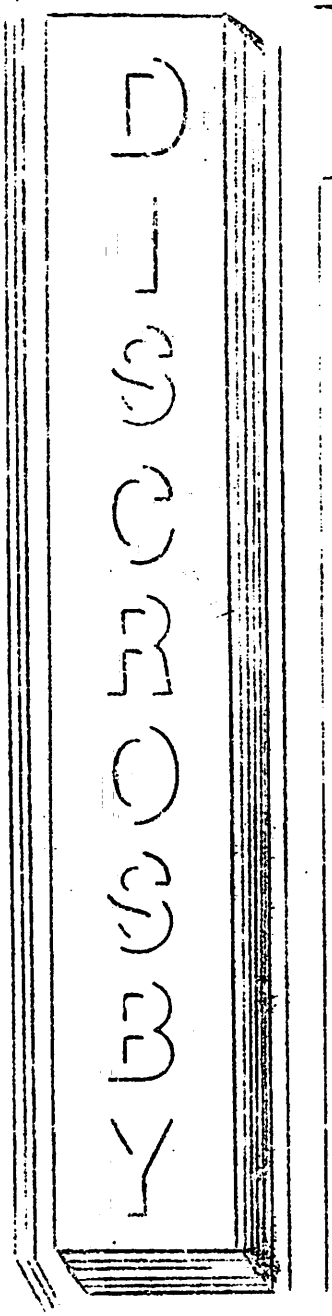
Here, in answer to Keith Hyde's appeal, are some songs that Bing might have sung on the Cremo programmes in :

1930: Body and Soul; Cryin' for the Carolines; I'm In The Market For You; More Than You Know; Pretty Kitty Kelly; My Love Parade; Bye-Bye Blues as well as current standards.

1931: The Peanut Vendor (?); The Waltz You Saved For Me; Whistling in the Dark; Pardon Me, Pretty Baby; as well, of course, as the ones he did sing on record such as Ho-Hum, Were You Sincere?; I'm Through With Love, It Must Be True, etc. etc.

1932: Nevertheless; Yes, My Baby Said 'Yes'; Cuban Love Song; That's Why Darkies Were Born (a good 'un for Bing!); You Rascal You; Was That The Human Thing To Do?; Auf Widersehen; Somebody Loves You; The Clouds Will Soon Roll By; Masquerade; and again, all the songs he DID record in 1932 - Just a few suggestions.....



THOUGHTS ON BING RECORDS

I see that Alf Farrow, who was active in Crosby clubs in the mid-Thirties and is a tower of strength with BING and the current set-up, has recently declared, quite unequivocally, that "Gypsy Love Song" with Frances Langford assisting, is THE BEST THING BING HAS EVER DONE! Well, it is certainly a lovely record.

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+ Do you know, even at this late date and allowing for current tastes, if some Crosby-tainted Deejay (Oh, there must be some who've grown up!) was to play that spanking record of "Till The End of the World/Just a Little Lovin'" a time or two it could easily be a big record. Of that I am convinced. It has irresistible foot-tapping rhythm, sparkling "small band" accompaniment - by Grady Martin & his Slew Foot Five - good melody and "old-time" Crosby tones. Made on 23 March '52 and issued here on Brunswick 04970. Needless to say, perhaps, it has not appeared on LP reissue.

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+ I'm afraid nobody answered my appeal about Martin Grady and his oddly named group. I would like to know more about them. These two tracks were the only ones, alas, Bing did with them. How happy Bing was with this small group, and how well he responded to their great accompaniments. As with the Firehouse Five Plus 2 who never made even one commercial record with Bing, imagine a full album of such numbers! A joyful acquisition.

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Well, I've been listening to "June in January" for considerably more years than I care to contemplate yet I was quite surprised when my daughter looked up and asked how you "feel the scent of roses in the air?" Hmm....yet I fancy we all know what the famous team, Robin-Rainger, meant. Poetic - and telling - license, I feel.

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Perhaps my daughter isn't a romantic ?

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+ Bing has recently said - I forget where - that among the songs he liked singing best was "Accentuate the Positive". This delve into the psychiatric terminbogy by Johnny Mercer in 1944, involving Bing and The Andrews Sisters, is quite an entertaining rhythmic piece but to my ears hardly warrants Bing's assessment. My goodness, I seem to be making a habit of disagreeing with the Maestro! But as I've said elsewhere, it would be nice if Bing listened more to his own records. But then, it wouldn't be Crosby, would it? Thankfully, he's in a different class to certain artists who spend their entire time listening to their own records. At least, from the way they talk, they seem to...

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+ I wonder if Bing and Carmen Caval[illegible] were consciously mischievous - or whimsical - on 7th August, 1945 when they recorded:

"I Can't Believe That You're In Love With Me" and
" " Begin To Tell You".

(Cont. over.....

"DISCROSBY" (Cont)

+ I know if I'm listening to one I have the devil of a job to recall the other - and vice versa. Not that it matters - Bing sings both in a nicely measured style. A style you can always listen to with pleasure, and it never occurs to you whether its old, new, or what have you. It's Bing doing ordinary numbers in his great style. The piano isn't so bad, either!

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+ The coincidence of those two titles e.g. "I Can't...." recalls another coincidental session many years before in January, 1933:

"You're Getting To Be A Habit With Me".
"You're Beautiful Tonight, My Dear".
"You're Still In My Heart". - and for good measure: "Young & Healthy".

+ This was Bing's earliest encounter with the also legendary Guy Lombardo and his Royal Canadians who, like Bing, are still enchanting listeners today. In case the lynx-eyed discographers are after me, I'd better mention that "You're Still In My Heart" was with "Orchestral Accompaniment" and NOT Guy Lombardo. The others were....

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+ And it was to be 21 years before Bing renewed his acquaintanceship with Guy Lombardo on record. Even then, on 29th January, 1954, the band was in New York and Bing in Hollywood when "Young At Heart" and "Oh Baby Mine" were put on wax. Which reminds me, I was certainly surprised to hear - from whom? I can't recall - that when Bing sang with accompaniment by the Paramount organ he was in a studio and not in the theatre with the organist. But I've always believed that singing with a theatre-organ accompaniment must be a trying experience for the sounds of an organ is so dispersed, or spread, by means of the ranks of pipes - 100 per cent sereo in fact! - that it must be disconcerting to match one's voice to such disembodied sounds. I suppose the method was for the singer to be separate and sing to a loudspeaker relay of the organ or use headphones, producing a similar effect.

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+ All goes to show that the contemporary practise of "dubbing" vocals over pre-recorded accompaniments is by no means new.

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+ When Roy Chappell was at my house a few weeks ago, it was getting desperately close to the time when he had to leave for his evening's performance, and us with him. Even so, we were desperately trying to get in all the records he wanted to hear before we left. In order to save a bit of time, I went to take off one disc when Bing had sung the first chorus in order that we could squeeze in another. "Don't take it off Reg," said Roy, "I never interrupt Bing, or any other artist, in the middle of a number!" Which is a nice thought you know, even if you do take the view that a gramophone record is a comparatively inert piece of shellac. In fact, I liked it so much I never do it any more !

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+ Whenever I venture into the tricky world of "takes" I get into "trouble", mainly with Ralph Harding! But I'm gonna chance it again! When recording that classic duet, "Mr. Gallagher & Mr. Shean", the takes are shewn as "A" and "E". Now, does this mean they did five takes. If not, why aren't they "A" and "B"? If five were done, I assume B, C, and D never saw the light of day? I call it a "classic duet" because rhythmic as the number always is, and was, the Crosby/Mercer version, except for a very basic lyric, is purely spontaneous, surely. The distinct differences between the two issued versions are highly interesting - if there were others they must make fascinating listening. There's no knowing what some of the ad. libbing led to! Johnny Mercer must have been on thorns wondering what was coming next.

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+ Naming one favourite record from Bing's colossal output causes most people difficulty - there's such an embarrassment of riches, we might say. Next issue, however, I'm going to describe a mathematical system whereby at least you can, beyond doubt, arrive at what is your favourite album.

"DISCROSBY" (Cont)

+ I've recently come across a couple of dance-band versions of "Lovable". And very nice they are, too. Nice lyric, pretty melody, capably played and nicely sung by the respective vocalists. But nothing, NOTHING, like the powerful ballad Bing made this little song. One notices this so often.

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+ A note or two about Bing-associates is not inappropriate in this column....there is a new album on the Valiant label (budget, 19/11d) featuring the late Buddy Cole, his Piano, and Orchestra. There are no sleeve notes, and I suppose this is a reissue of an album that was first issued some years ago, but it may interest those who appreciated Buddy's great accompaniments to Bing. The numbers played are all standards.

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+ If you have "Shane" the TV Western series "down your way" you will have noticed that its attractive them song was composed by Victor Young. And Jay Livingston and Ray Evans who wrote those tremendous humorous/satirical (the two are not always present together) for Bing and Rosie's "Travellin' Two-Beat" - or "Round the World in Dixieland" depending on which issue you have - wrote the exceptionally fine theme tune of "The Virginian". Mention of Rosie reminds me there is an album by Miss Clooney also currently in the shops entitled "Love", arranged and conducted by Nelson Riddle. To be quite honest, I forget whether this is also on the Valiant label, or the Hallmark. One of the two, anyway.

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+ It is often stated that Crosby records have been issued in every country in the world - except in China and - Russia. It is common knowledge that the Russians at least invariably took a dim, to say the least, view of some Western "cultural" activities. But it seems Bing's records DID appear in Russia at one time. I've recently been re-reading a story Stan White did for the HI-FI magazine back in 1961 wherein appears the following anecdote:

"It is unlikely that you could write to Bing and ask him to send you a copy or copies of his records, and get them, but there are exceptions. Here is a notable instance. An enthusiast living in Moscow wrote to Bing explaining that it was extremely difficult to get hold of any of his recent records in Russia. Now Bing was unaware that he had any followers in the Soviet Union and decided that this letter was unique. Our Russian friend received a pleasant surprise one day when a parcel arrived at his Moscow home from Bing in Hollywood. Enclosed in the parcel was a letter from Bing, an autographed photo plus several of Bing's recent long-playing records. All had arrived safely apart from the one 78rpm record in the parcel, which was broken. The Russian explained that they only have the 33 speed and 78rpm, although he had altered his own equipment to play the 45rpm records which other collectors had sent him. A very nice gesture on Bing's part."

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+ This story by Stan White, incidentally, was one of the most complete - in one article - that I've ever seen on the Maestro. Stan didn't leave out much, starting from "I've Got The Girl" to Bing's 1961 visit to Britain. One would be inclined to understand why Bing's records weren't issued in China, considering the totally different sing-song style of music that China enjoys. Yet, Bing's records were issued prolifically in Japan!

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+ It's nice to know that the famous tones are heard in Russia...

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+ I suppose Decca consider their Crosby output has been so widespread and in so many directions - and bearing in mind the forthcoming (we hope!) Coral issues - that there was no point in including him in their celebrated "World of....." series. Otherwise, the omission is incredible. But looking down the full list a new fact emerges - the artists featured are all British! Still, Bing is international, very nearly Irish, and ought to be afforded a place in this series!

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+ Got "More and More" on as I type (from "Hey Jude" album). The way Bing lets the accompaniment get ahead of him just isn't true! Comes right in the end, though...

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+ That's it for this time - cheers and happy Bing listening from Reg Bristo,
7, Greenmeadow Close, C W M B R A N, MON NP4 3NR.

Bing groans again

Rosemary Clooney, Carol Lawrence, Johnny Mercer and Bing's sons, Lindsay, Dennis and Phillip.

Crosby squeezed an accordian in 1934 film, "We're Not Dressing"

Bigger than ever in 1940, Crosby made filmusical with Gloria Jean

ling and Connee rehearse *Yes Indeed* which they waxed for Decca.

Frank Murphy presents
ROUND-UP-TIME

"Bing groans again", so says the heading of the previous page, but looking at the Bing scene, at least in the U.K. one begins to wonder - "but for how long" Television-wise, Bing is almost gone, and on radio Bing seems to be way down the pile - listening to "OPEN HOUSE" on St Patricks day I heard Keith 'F' announce a request from a lady who said "you don't play many Bing Crosby records" - Keith said "we play quite a lot of Bing Crosby records" and gave Bing's great with Buddy Cole IN A LITTLE SPANISH TOWN a spin - I heard Sam Costa play AC CENT U ATE THE POSITIVE on his Radio 2 midday spot a few weeks earlier and Alma heard a spot of the classic BUDDY CAN YOU SPARE A DIME on a schools broadcast, but Bing seems to have dissapeared from the early morning radio shows and I suppose lack of new issues is mainly responsible for this apparent decline in Bing's air-time - Likewise I endorse Reg's comments re the new issues appearing in the shops - the record racks in most of the big city shops are so obviously neglected Crosbywise - there are so many albums one would expect to see in the racks - like HEY JUDE or THOROUGHLY MODERN BING, but apart from BING AND LOUIS still deriving excellent coverage from the top line set up of MFP and the Hallmark CROSBY CLASSICS in the Woolworths stores, one finds very little to interest oneself in these days, indeed I'm reaching the sad point I reached many years ago when I stopped buying the beloved musical weeklies I'd bought for so many years because they had deteriated to the point where I could no longer support the weekly barage of long haired monstrocitiesfor the sake of an itsy bitsy mention of the one and only - the last stronghold being the Alley Cat in NME - I believe he still thanks to LG gives Bing a mention from time to time., but I'm sorry Les unless I knew there was going to be something good in there I could'nt face the rest - getting back to St Patrick, I did give myself and staff on that blessed morn a treat to be reckoned with in that I played the whole of the great Brunswick albums WHEN IRISH EYES ARE SMILING and SHILLELAGHS AND SHAMROCKS at the cinema ST PATRICK'S DAY PARADE and all and a joyous time was had by all you can be sure. Maybe the much looked forward to issue on Coral will give all of us record shop browsers a new lease of life, if we stop going in there wellsurely die.

GIVE ME MY HAT I'll GONNA SING - I was delighted to see John Bassett spotlight this excellent story, I remember it well, in fact I have the actual issue of DISCLAND together with that attrocious photo of the maestro, whilst talking about John I'd like to compliment him on the excellent presentation of his material, I like to see plenty of spacing and articles not too packed together. Your work on this issue John, augers well for the future.

You may remember that I talked in the last issue about a little spot of publicity I got around TV and radio up here in the north prior to Christmas - well this led to all sorts of situations and phone calls etc, not least of which was a very pleasant discusion with a family in Gosforth the lady of the house offering me a complete collection of some 70 records - I arranged to tape the whole lot on a tape supplied by the good people and duly they arrived, handed over the collection and the tape and a jolly good selection they turned out to be - only about a dozen were of Bing, but all were in beautiful condition - the ladies favourite was BILLY EXSTINE but they were others of GLENN MILLER, TONY MARTIN, SOPHIE TUCKER, NELLIE LUTCHER, PERRY COMO, ERNIE FORD - they were in the main very enjoyable records that though one might not have bought them collectively, they nevertheless made a pleasent change during those off Crosby periods on the gramophone - and we all have them surely.

The postal strike has caused all sorts of problems and the lack of contact has been most frustrating - the period since the last issue has been extra trying for yours truly inasmuch as it's meant a change of address together with the massive transfer of materials to our new home - this, I might add, looked like an unmade bed with plaster and broken walls everywhere - happily everything is beginning to take shape and as I now have only to walk through the Tyne pedestrian tunnel to my work at the Empire Cinema Club, I worry no longer at the continued threats made by public transport - what would we all give to enjoy such handiness.

ments about the German Bing issue made interesting reading, a delightful ... lot of titles too and it just goes to show that if you keep your eyes open there's always something to watch out for collecting-wise - Brian Pattinson tells me that most of the record shops in Manchester and London (and I would have thought those of other major British towns) can get Bing's overseas albums imported for interested Crosbyites - I think I'll pass on to some city record store the idea that they import several hundred copies of Bing's last Vhristmas single which as we know to our regret was issued only in the States and there's no guarantee we'll see it's UK release for this years 'season' - likewise the GOLDILOCKS album would have been a useful one to import, yes I think I must spend a bit of my 'retirement time seeing what I can do to spotlight this and other collecting problems, who knows I might even do a 'Leslie Gaylor' but golly, I'll have to be going some.

Brian has been doing some other research and it seems that PYE and RCA have been in touch over the re-release of of the 4 Golden GALA albums and the epic set of HOW THE WEST WAS WON - it appears they MUST get confirmation from the Crosby Office on the rerelease of these, and we know from Les that Basil Grillo keeps a tight hold on these chores - still, there would be a ready sale for the above, whenever the Gala's come up for re-sale there is always a whole group of members in the market - members could join in on this and petition the Crosby office via Larry and also write to PYE and RCA - incidentally British RCA can get that supurb Australian issue ALOHA MEANS I LOVE YOU etc - Brian got six direct recently, so write to the British address if you require a copy of this unique EP.

Membership if the ICC increases by one in the American State of ILLINOIS as we welcome Chigago collector KENNETH GRAY to the club - Ken is a colleaque of our other Illinois stalwart PHIL SMITH and we hope to justify your commec' -Phil

Still on the American scene it was a real pleasure to hear once again from PRISCILLA KOERNIG after a very long time. Priscilla, a long time Crosby fan and former head of the now disbanded CROSBY BROTHERS CLUB, devoted to the brothers PHILIP, DENNIS and LINDSAY CROSBY during their successful but shortlived show business act - I have in mycollection a pic I know Priscilla treasures very dearly and taken with the boys during a tour they made.

The news from Priscilla is of great importance inasmuch as she is now the new head of THE AMERICAN CLUB CROSBY, the most senior of all fan clubs - she writes as follows.

March 4. 1971

Dear Frank,

Hi! How have you been?, fine I hope. It's been quite a long time since we've corresponded.

Rena (Albanesi) has decided to step down as President and has asked me to take over and I have accepted.

Larry Crosby wrote to me and suggested I write to you asking if maybe you'd like to exchange publications. Our club has been inactive for a while at the closing of Rena's Presidency. I am trying to make it an active club again and would appreciate any help or suggestions you can give me.

signed PRISCILLA .

I still retain many of the early issues of "BINGANG" the long running magazine of CLUB CROSBY and am delighted to see the club is again about to function - I've written to Priscilla requesting membership rates etc - If you'd like to know more about the club send me a SAE and I will file you for all the information as soon as it comes to hand, Or write to Priscilla direct at 349 Banks Str, San Francisco, California 94110, USA

I see that both REG BRISTO page 32, and JOHN BASSETT page 13, 'stole' from me a great feature story I had inflended to include in my little spot. They comitted no crime of course and I don't intend to use the piece a third time, but I do intend to add to it an additional story line featuring the very same piece.

I did'nt buy the Sun on the day the pic and story appeared, but one of my Bingo members brought it in to me - I promptly sent off for six copies and also ordered a glossy photo of the great family pic of Bing, Kathryn and the children from the HATTON PHOTO AGENCY - I sent a copy of the Sun airmail to Bing and also included a seconds copy which I asked Bing to kindly sign and return for my personal photo collection - the airmail package arrived back on March 19th and Bing had duly used his famous pen to endorse the pic.

To Frank
Thanks for all your help
Bing Crosby

Using the closing personal lines Bing used on his memorable Decca biography, "I'M VERY GRATEFUL" might seem sloppy and sentimental - but I am and will remain so for as long as I'm able to listen to and be just a small part of the International Bing Crosby scene for he is truly worthy of the loyal support he does continue to receieve from so many admirers the world over.

WHITE CHRISTMAS continues to highlight the Christmasscene in many countries and here in the U.K. many record shows included Bing memorable version over the holiday, indeed One Christmas day show was devoted to an hour of Christmas hits through the years - the final and highlight record being Bing's WHITE CHRISTMAS together with suitable accolades from the DJ - The ICC in keeping with the spirit of Christmas sent Bing a gift on behalf of the club and I'd like to take this opportunity of thanking the members who contributed this year - CYRIL DUNCOMBE, BRIAN PATTINSON, JAMES DINEFF, NINIAN FAICHNEY, ROBERT DONANLDSON, LES MACKIN, ALF FARROW, SALLY HODGES, COLIN PUGH, MARY HUGHES, LESLIE GAYLOR, JACK DOUGAN, and ARNOLD RECORD, not many from the total membership., But I'm grateful to those whose names appear above for joining me in this my last club presentation to the Maestro.

And what did we send - we arranged for the Readers Digest to send Bing a copy of their terrific set THE GREAT STARS - THE GOLDEN YEARS OF SHOW BUSINESS for we felt his being featured in this star studded tribute was a most unusual and at the same time most fitting gift at this time - so many of the names on this set cover the whole period of Crosbyana, some of the names like DURANTE, COLUMBO and VALLEE were there during Bing's 'WHITEMAN' era whilst others likecCOMO and SINATRA came along during his '40's 'Golden period' and though we can hardly describe Bing as one of the stars of the 70's- he'd nevertheless still around and make no mistake he would if he so desired still command all the accolades going - equal at the very least to any afforded the aforementioned etc etc and etc.

John Bassett will be in full control of BING magazine as from the next issue and I know you'll give him the same loyal support you've given me through the years - They've been great years, I've enjoyed them all and I'm looking forward now to enjoying a great many more in corresponding with so many of the friends I've made through the club and it's associations - remember there's no star bigger than the star you salute by subscribing to this magazine - make his example your guide on lifes travels - he's taken me through 20 and I've no regrets as I hand over the reigns - Every success to John, to "BING" magazine and to you the club members.

Sincerely,

Frank Murphy March 1971

MOONBURN

WORDS BY EDWARD HEYMAN • MUSIC BY HOAGY CARMICHAEL

YOU'RE THE TOP
ANYTHING GOES • I GET A KICK OUT OF YOU • THERE'LL ALWAYS BE A LADY FAIR • MOON BURN • SAILOR BEWARE MY HEART AND I • SHANGHAI-DEE-HO
from the Paramount Picture
"ANYTHING GOES"
starring
BING CROSBY • ETHEL MERMAN
CHARLIE RUGGLES
HARMS
INCORPORATED
NEW YORK
MADE IN U.S.A.